

APPEAL NO. 16-56057

UNITED STATES COURT OF APPEALS FOR
THE NINTH CIRCUIT

SKIDMORE, AS TRUSTEE FOR THE RANDY
CRAIG WOLFE TRUST

Plaintiff-Appellant, v.

LED ZEPPELIN ET AL.
Defendants-Appellees.

MUSIC COPYRIGHT INFRINGEMENT,
ON APPEAL FROM THE UNITED STATES DISTRICT COURT FOR THE CENTRAL
DISTRICT OF CALIFORNIA
THE HONORABLE R. GARY KLAUSNER
THE CASE WAS DOCKETED IN THE CENTRAL DISTRICT AS
CASE No. 15-CV-03462

**PURSUANT TO PERMISSION BY COURT FOR
PLAINTIFF-APPELLANT SKIDMORE TO LODGE PHYSICAL AND
~~DOCUMENTARY EXHIBITS—INCLUSIVE OF AUDIO/VISUAL~~
EXHIBITS—IN THE APPELLATE RECORD**

FRANCIS ALEXANDER, LLC
FRANCIS MALOFIY
ALFRED JOSEPH FLUEHR
280 N. Providence Road | Suite 1
Media, PA 19063
T: (215) 500-1000
F: (215) 500-1005
E: francis@francisalexander.com

Attorneys for the Plaintiff-Appellant Skidmore

INDEX

TRIAL EXHIBITS

6A	AUDIO - Led Zeppeling Performing Fresh Garbage (1/10/1969)
61A	AUDIO - Taurus Deposit Copy Audio
98	Jimmy Page Interview (New Musical Express)
157	Last Page of ZigZag Interview with Jimmy Page
160	Full Jimmy Page Interview in ZigZag
160A	AUDIO - ZigZag Interview with Jimmy Page
205A	AUDIO - Spirit Fresh Garbage Performance (2/3/1970)
305	N. Cal. Folk Rock Festival Poster
313	Rock Concert is Real Groovy News Article (Rocky Mountain News)
314	Atlanta Pop Greatest Musical Fair Ever (The Hurricane, 7/11/1969)
316	Seattle Pop Festival Poster
318	Seattle Pop Festival Poster
319	Texas International Pop Festival Poster and Misc Paraphenalia
321	Robert Plant Crash Article
373	Actual Spirit Album
500-1	Chromatic Line
501-1	Prior Art Comparison - Minor Chromatic Line and Associate Chords
502-1	Harmony Chords
503-1	Harmony Comparison
506-1	Melody Comparison Chart - Creative and Memorable (AB BC CF#)
508-1	Lead Sheets
509-1	Arpeggios and Melodies
511-1	Pitch Inventory
<hr/>	
535	Photo Andes/Plant
538	Gonzaga University Set List (12/30/1968)
524V	VIDEO - Hanson Performing Stairway
525V	VIDEO - Hanson Performing Taurus Deposit Copy
527V	VIDEO - Taurus Deposit Copy Bass Clef
527X	VIDEO Comparison - Taurus Bass Clef Played with STH by Hanson
2058	Taurus Deposit Copy
2704	Taurus Deposit Copy indicating (AB BC CF#)
2705	Ferrara Report Exhibit - Chord Progression - 4 measures - Taurus and Stairway
2708	Stairway Deposit Copy
2951	Spirit Poster for Mothers Club (Sat. Jan. 31, 1970)
100158	"Led Zeppelin: Split-Group Product" (Richmond News-Leader, 6/7/1969)
100164A	AUDIO - BBC Arms of Atlas Interview with Page, Plant, and Jones
100165A	AUDIO - ZigZag Interview of Page Concerning Bron-Yr-Aur

SUMMARY JUDGMENT - AUDIO EXHIBITS

Audio Exhibit 6:

Live performance of Led Zeppelin playing Fresh Garbage 1-10-1969

AUDIO EXHIBITS - COMPARISON AUDIO

Audio Exhibit 7:

Stairway to Heaven (0 seconds - 25 seconds)

Audio Exhibit 8:

Taurus (45 seconds - 1 minute, 13 seconds)

Audio Exhibit 9:

8 measures of Stairway from note 1 of the acoustic guitar, repeated multiple times

Audio Exhibit 10:

8 Measures of Taurus from note 1 of the acoustic guitar, repeated multiple times

Audio Exhibit 11:

8 measures of Stairway and Taurus played together from note 1 of the acoustic guitar, repeated multiple times

AUDIO EXHIBITS - RE-RECORDING OF STAIRWAY TO HEAVEN

Audio Exhibit 12: Acoustic Guitar

Audio Exhibit 13: Bass

Audio Exhibit 14: Drums

Audio Exhibit 15: Electric 12 Strings

Audio Exhibit 16: Electric Piano

Audio Exhibit 17: End Guitar

Audio Exhibit 18: Les Pauls

Audio Exhibit 19: Recorders

Audio Exhibit 20: Slide

Audio Exhibit 21: Solo

AUDIO EXHIBITS - RE-RECORDING OF TAURUS

Audio Exhibit 22: Acoustic Guitar

Audio Exhibit 23: Cello 1

Audio Exhibit 24: Cello 2

Audio Exhibit 25: Cymbal

Audio Exhibit 26: Flute

Audio Exhibit 27: Harpsichord

Audio Exhibit 28: String Bass

Audio Exhibit 29: Viola

Audio Exhibit 30: Violins

AUDIO EXHIBITS - ALEXANDER STEWART

Audio Exhibit 31: (Previously: Audio Exhibit A)
"Stairway to Heaven" (album)

Audio Exhibit 32: (Previously: Audio Exhibit B)
"Taurus" (album)

Audio Exhibit 33: (Previously: Audio Exhibit E)
Taurus Live at Ash Grove (7/10/1967)

Audio Exhibit 34: (Previously: Audio Exhibit C)
Taurus Live at Ash Grove (7/31/1967)

Audio Exhibit 35: (Previously: Audio Exhibit D)
Taurus Live at Ash Grove (8/8/1967)

Audio Exhibit 36: (Previously: Audio Exhibit H)
Taurus Demo Recording (8/1967)

Audio Exhibit 37: (Previously: Audio Exhibit F)
Taurus Live at Kaleidoscope (4/5/1968)

Audio Exhibit 38: (Previously: Audio Exhibit G)
Taurus Live at The Time Coast

Audio Exhibit 39: (Previously: Audio Exhibit H)
Taurus Live at Acoustic (1996)

Audio Exhibit 40: (Previously: Audio Exhibit J)
Combination - Acoustic Taurus Synced to STH SR - Part A, played over Master SR of STH

Audio Exhibit 41: (Previously: Audio Exhibit K)
Acoustic Taurus Synced to Master SR of STH - Part A

Audio Exhibit 42: (Previously: Audio Exhibit L)
Stairway Acoustic - Part A:

Audio Exhibit 43: (Previously: Audio Exhibit M)
Taurus Acoustic - Part A:

Audio Exhibit 44: (Previously: Audio Exhibit N)
Combination - Acoustic Taurus Synced to Master SR of STH (Part A), played over Acoustic Stairway (Part A)

AUDIO EXHIBITS - REBUTTAL OF MATHES

Audio Exhibit 45: Mathes Audio Exhibit Tempo Matched - Stairway

Audio Exhibit 46: Mathes Audio Exhibit Tempo Matched - Taurus

Audio Exhibit 47: Mathes Audio Exhibit Tempo Matched - STH & Taurus

Respectfully submitted,

/s/ Francis Malofiy

FRANCIS ALEXANDER, LLC

FRANCIS MALOFIY

ALFRED JOSEPH FLUEHR

280 N. Providence Road | Suite 1

Media, PA 19063

T: (215) 500-1000

F: (215) 500-1005

E: francis@francisalexander.com

Attorneys for the Plaintiff-Appellant Skidmore

June 23, 2017

CERTIFICATE OF FILING AND SERVICE

Plaintiff-Appellant Skidmore pursuant to permission by the Court has filed four (4) copies to lodge the physical and documentary exhibits – inclusive of audio/visual exhibits – in the Appellate Record.

Respectfully submitted,

/s/ Francis Malofiy

FRANCIS ALEXANDER, LLC

FRANCIS MALOFIY

ALFRED JOSEPH FLUEHR

280 N. Providence Road | Suite 1

Media, PA 19063

T: (215) 500-1000

F: (215) 500-1005

E: francis@francisalexander.com

Attorneys for the Plaintiff-Appellant Skidmore

June 23, 2017

PLEASE NOTE:

FOR THE FOLLOWING AUDIO/VISUAL TRIAL EXHIBITS, PLEASE SEE THE DVD ENCLOSED IN BINDER POCKET AND SUBMITTED TO THIS COURT

6A	AUDIO - Led Zeppeling Performing Fresh Garbage (1/10/1969)
61A	AUDIO - Taurus Deposit Copy Audio
160A	AUDIO - ZigZag Interview with Jimmy Page
205A	AUDIO - Spirit Fresh Garbage Performance (2/3/1970)
524V	VIDEO - Hanson Performing Stairway
525V	VIDEO - Hanson Performing Taurus Deposit Copy
527V	VIDEO - Taurus Deposit Copy Bass Clef
527X	VIDEO Comparison - Taurus Bass Clef Played with STH by Hanson
100164A	AUDIO - BBC Arms of Atlas Interview with Page, Plant, and Jones
100165A	AUDIO - ZigZag Interview of Page Concerning Bron-Yr-Aur

PLEASE NOTE:

FOR SUMMARY JUDGMENT AUDIO EXHIBITS 6 – 47, PLEASE SEE DVD ENCLOSED IN BINDER POCKET AND SUBMITTED TO THIS COURT

6A

1/10/1969 – LED ZEPPELIN PERFORMING FRESH
GARBAGE

EXHIBIT

61A

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
PLAINTIFF'S EXHIBIT 61A
DATE _____ **IDEN.**
DATE _____ **EVID.**
BY _____
Deputy Clerk
AO-308

AUDIO EXHIBIT 61:

TAURUS DEPOSIT COPY
(BY FERRARA)



MY BACK PAGES

In 1972, at the height of Led Zeppelin's fame, JIMMY PAGE spoke to the pioneering rock monthly *ZigZag*. He talked frankly to editor Pete Frame about his early days as a session man, his time in The Yardbirds, and the formation of Led Zeppelin...

did this interview in November 1972, at the offices shared by Peter Grant and Mickie Most – several floors above a Millets shop in Oxford Street. When I got there, Jimmy was examining the artwork for the sleeve of *Heaven & Hell*, which was giving him consternation because the hand-tinting wasn't quite right. The album was already in the can but wouldn't now be released until March, missing both the upcoming UK tour and Christmas – not that this was too much of a problem because it was guaranteed to hit No 1, no matter when it came out.

Page was the essence of calm, through what Manager Peter Grant was bawling in the background, probably making sure that this unknown-looking foppo wasn't going to ask any awkward questions. I sat on. I got to know Grant a bit and he was as sweet as pie – but each time he was this huge, insatiable, intimidating presence, obviously very protective of Jimmy.

I felt very privileged to be doing the interview. I don't think I realised that many, with small-on-dimension musicians like Ziggy, and I suspect that feeling has been fuelled into it by his publisher, BP Fallon, who had been a mine of information the days when he was press officer at EMI Records.

Afterwards, I phoned BP to tell him how well it had gone – which he later he reminded the good press guy. He wanted me to interview another of his clients – a new band called Silverhead – running Michael des Barres – and of course I could hardly say no. A few days later, he drove me to a private college in Folkestone, where they were partying and also invited local lads Robert Plant and John Bonham, along to yell encouragement in the noise. The night ended with a madhouse party at Plant's farmhouse, but that's another story.

Where do you start when you go to interview a musician like Jimmy Page? At the beginning, obviously ...

Well, I was a student at the time, and I was doing a project on the music business. I was a student at the time, and I was doing a project on the music business. I was a student at the time, and I was doing a project on the music business.

Yes, I was with them when I left school, but all the travelling to one-night gigs made me ill. I used to get sick in the van. Was it time to the point when I wasn't going to go on with Neil Christian any more? I was approached by Carl Davies, who was forming a group, and I went as far as rehearsing with them before I came to the decision that there was no point in going on. Hearts had just got to the same situation of feeling sick during all the travelling, so I packed them and went off to my school for about 15 months.

Then, when I left there, I began to do sessions for my band, and the way that began to evolve at first was a nice scene, but then there were good things to be done around the arena of the Beatles and Stones bands, and I worked on a freelance. Because I was a new face on the scene, I got bookings all over the place.

Legend has it that you got into sessions after you were spotted playing at the Marquee

Yes, it was something like that. I used to go up there and play in the first and last spot with three other guys. We didn't really know each other outside the Marquee, we just used to meet there, and get up and play.



Jimmy's first band, the Crusaders, around 1961. From left: Jimmy Page, Jimmy Evans (drums), Neil Christian (vocals) and John Spicer. Photo courtesy of John Spicer.

When you started doing sessions, could you pick and choose at all?

Not really. You'd get the sort of situation where you'd have a session man, who didn't really know many other session musicians, would hear that there was a new guitar player around – and he'd book me for what he'd said to be a ludicrous session – like making the supermarket, or something like that. Sometimes, I'd be asked to do a session and the first would say "he said so wants you to do it" and I knew I'd be OK, and it'd be a reasonable sort of job, but often I'd arrive without knowing what it was for, and as I got a little more experience, those were the sort of things I had to avoid. I mean, there were just a headache, things I shouldn't have been doing.

When you started doing sessions, could you pick and choose at all?

I was thinking about those the other day, and I was wondering why Neil Talbot got so involved with the session men he used to use, because quite often, they put me in a necessary at all. For instance, I wasn't really needed on the Who's *I Can't Explain* session, but I was there, and all I managed to do was make a couple of phrases on the B-side. Maybe Talbot used to have people like me standing by in case the group couldn't quite make it on some level. I mean, The Kinks didn't really want me around when they were recording. One aspect of being in the studio while powerful fans were being made was the press – too many people were making a fuss about me and of session men. I wasn't saying anything, obviously, but it just leaked out, and that sort of thing got in the way of a reasonable had feeling. But not to worry, during the period of 1966-1968, I was in there going along and on a lot of sessions, but it wasn't necessarily it would be a bit of a nuisance for the people concerned.

Pete Townshend acknowledges your assistance on *Can't Explain*, but Ray Davies is adamant that you played nothing but tambourine on any of The Kinks' stuff

That's fair enough. I didn't really do that much on

The Kinks' stuff. I know I managed to get a couple of things on *Can't Explain*, but I don't really remember. I know that he didn't really approve of my presence.

Well, I was a student at the time, and I was doing a project on the music business. I was a student at the time, and I was doing a project on the music business. I was a student at the time, and I was doing a project on the music business.

I know that Les Paul came purely because it had three pick-ups and such a good range of sounds – it seemed to be the best all rounder at the time. The Stratocaster is probably the best all rounder now, but at that time it was the Les Paul. But Les Paul must take the credit for establishing the Les Paul sound, the sort of playing he was doing in The Bluebelles, for instance. You see, even though I may have been one of the first to use a Les Paul, I didn't often get the chance to get going on it.

On the odd occasion, I was able to put a bit of feedback into some record or other, but it was only after all the other musicians had gone home. Because when I played like that, they just used to put their fingers in their ears. The limitations were certainly in starting a face, which eventually led to me leaving session work – because I rarely had a chance to do any more things. I was a player and a musician, used to look at me as though I was some kind of joke.

So you had no free rein at the time – you just had to play as you were told to?

Not exactly. In most cases, they'd give you a part which was written down, and sometimes it was good, but usually you'd only play it as it was written if you wanted to be really nasty. Often, the part would be really bad, and you knew that you could do so much better if only you had the chance – you know things that Howie and I sounded better and had more life in them. It all depended how willing the musical director was to be. I got your suggestion, you obviously had a first hand.



This band ain't big enough for the both of us: The Yardbirds with Jeff Beck (front left) and Page

1. Source of information
 2. Subject of information
 3. Date of information
 4. Location of information
 5. Method of information
 6. Personnel involved
 7. Other information

That night, I've always listened to radio and The Electric Blues had a good soul plantation songs like Funk and I'm Not Angry, called for me. Day I asked the Electric Blues what was happening everyone was saying it was Chief Williams, and I think it was. But I was interested in a lot of the players who were bending things, all the guitarists.

What about the new wave of British acoustic guitarists who were starting up in late '64/early '65, like Bert Jansch and John Renbourn, did you pick up on them at all?

I went to see him last December. He was, just as I've said, IP was released, June 1965, and he was given, initially, he only was IP he was only still working as a solo player now.

It wasn't for me. I always thought that there was
the way with the touch, he was always for more

[illegible]

I thought that you and Davy Graham were matey in those days, and were involved in a kind of parallel development of Indian and Moroccan tunings?

Not far from the way for Mark, who in turn was a good friend of Day. On Mark's wife's side of the

Donny Osmond never had a shot, but he may take a shot at something out there going forward. He's based on his stage passes — even had a somewhat successful jump to the mainstream before a knee injury put him on the sidelines. Now I know that

help him to Morocco and played with musicians over there, but I don't know if he ever got actively interested in Indian music.

Jon Mabe and I got involved in Indian music, and I had a suit sent over from India before any other people in pop. I was in before George Harrison, for instance. I'd been to see Ravi Shankar years before he became fashionable. Because the audience was nearly all adults, there were only about two young people there.

I've often read about you having a sitar,
but I can't recall you ever using it on
record.

I never did, because I knew what would happen when someone even tried to do it, and I wasn't wrong. To use an instrument which has been designed over thousands of years is a quick guarantee of well-being.

You're right about the gunnicks value. I remember Donovan saying he was going to retire for six months and learn the sitar, and I remember the way The Byrds paraded one at the press conference for Eight Miles High.

Yet but that was a great record. I personally wasn't too happy with the war. George Harrison was in on that, but though everyone else seemed to think it was incredible at the time, playing were. It wasn't until later on when he did *Within You Without You*, I think that's unsurpassed to this day. So, he really did good things for Eastern music, and was the one who woke people up to it on mass media level, but it was people like Dave Graham who were into it long before anyone else.

I mean that I used to record one or two people like Carl Dreyer and Louis Walker and John Lee Hooker – but that was to listen to rather than copy. No, Albert Lechner is class of his own – creating his art – and I was never into that style.

That single you made on Fontana. She Just Satisfies - why just the one?

I went on to make a second one but that single was a flop, and should anyone hear it now, I'd have a good laugh, the only justification I can offer is that I played all the instruments myself, except the drums. *Music from the night of the 11th of 2005 - 1st*. The other side was an instrumental featuring harmonica, the more I got my interested in that around that time

Oh no, there was time to listen too – to put in my personal opinions, which have quite a lot of interesting stuff – Johnny Kidd, Cliff Bennett & the Three Kings, etc.

Can you tell us about that *Blues Anthology* which came out on Immediate (two double albums in December 1969, a repackage of earlier single-album releases), and which has just been re-released yet again in the States?

That was really a tragedy for me. I got involved with recording, producing various things, including John May's *The Love Witch*, *Joe Turner Blues*, and a couple of others around

late 1965. Eric and I got friendly, and he came down and we did some recording at home, and immediately found out that I had tapes of it and said they belonged to them, because I was employed by them. I argued that they couldn't put them out, because they were just variations on blues structures, and in the end we dubbed some other instruments over some of them and they came out — with liner notes attributed to me (*our earlier tapes*) though I didn't have anything to do with writing them. I didn't get a penny out of it, anyway.

There were also tracks on there by The All Stars, featuring you and Beck and Nicky Hopkins, all credited as your compositions.

Yes — they were tapes immediate had in their possession from a long time before. It was, in fact, the Cyril Davies All Stars without their guitarist, and they were just tracks we'd done for him after the real session was over. It was just a case of immediate hustling together whatever they could to fill out the album, and I'm really embarrassed about the whole thing, because everyone thought I'd instigated it, and I hadn't at all. As it was, nobody got paid for any of it.

There are also tracks on there by The All Stars, featuring you and Beck and Nicky Hopkins, all credited as your compositions.

Yes — they were tapes immediate had in their possession from a long time before. It was, in fact, the Cyril Davies All Stars without their guitarist, and they were just tracks we'd done for him after the real session was over. It was just a case of immediate hustling together whatever they could to fill out the album, and I'm really embarrassed about the whole thing, because everyone thought I'd instigated it, and I hadn't at all. As it was, nobody got paid for any of it.

There were also tracks on there by The All Stars, featuring you and Beck and Nicky Hopkins, all credited as your compositions.

Yes — they were tapes immediate had in their possession from a long time before. It was, in fact, the Cyril Davies All Stars without their guitarist, and they were just tracks we'd done for him after the real session was over. It was just a case of immediate hustling together whatever they could to fill out the album, and I'm really embarrassed about the whole thing, because everyone thought I'd instigated it, and I hadn't at all. As it was, nobody got paid for any of it.

Were you there then? Did you used to go to gigs with them before you actually joined? Yes, I used to go to all the gigs with them because I was really into what they were doing, so he picked it up and told the others that they'd do the same if they had any sense, but they had two gigs following closely and felt they had to do them, and it was a case of me helping them out of a spot. I offered to put bass, though I'd never played one in my life before. I knew their act and what they were doing and seemed enough to get through, and then they suggested that I stay on. So I did.

There were also tracks on there by The All Stars, featuring you and Beck and Nicky Hopkins, all credited as your compositions.

Yes — they were tapes immediate had in their possession from a long time before. It was, in fact, the Cyril Davies All Stars without their guitarist, and they were just tracks we'd done for him after the real session was over. It was just a case of immediate hustling together whatever they could to fill out the album, and I'm really embarrassed about the whole thing, because everyone thought I'd instigated it, and I hadn't at all. As it was, nobody got paid for any of it.

decided that no way joining was never a real consideration until Samuel Smith left and I took over on bass. The idea was that Chris Dreja, who was the original guitarist, would then bass and when he became proficient enough we'd switch roles and The Yardbirds would then have two lead guitarists. That eventually manifested itself on The Stones' like be Tim Turner. Four Jackson signed on 23 September 1966. A lot of people think I never played lead alongside Jeff, but in fact we played together for several months.

So after about a couple of months, Chris Dreja was able to get around enough on bass?

Yes — but wait a minute, I think the switch was necessitated earlier than planned because of one of Jeff's collapses. We had to play this gig in San Francisco at The Caverns, I believe, and Jeff couldn't make it, so I took over lead that night and Chris played bass. It was really nerve-racking because this was at the height of The Yardbirds' reputation, and I wasn't exactly ready to roll off on lead guitar, but it went off alright and after that we agreed that was also when Jeff recovered, it was two lead guitars from that point on.

There were also tracks on there by The All Stars, featuring you and Beck and Nicky Hopkins, all credited as your compositions.

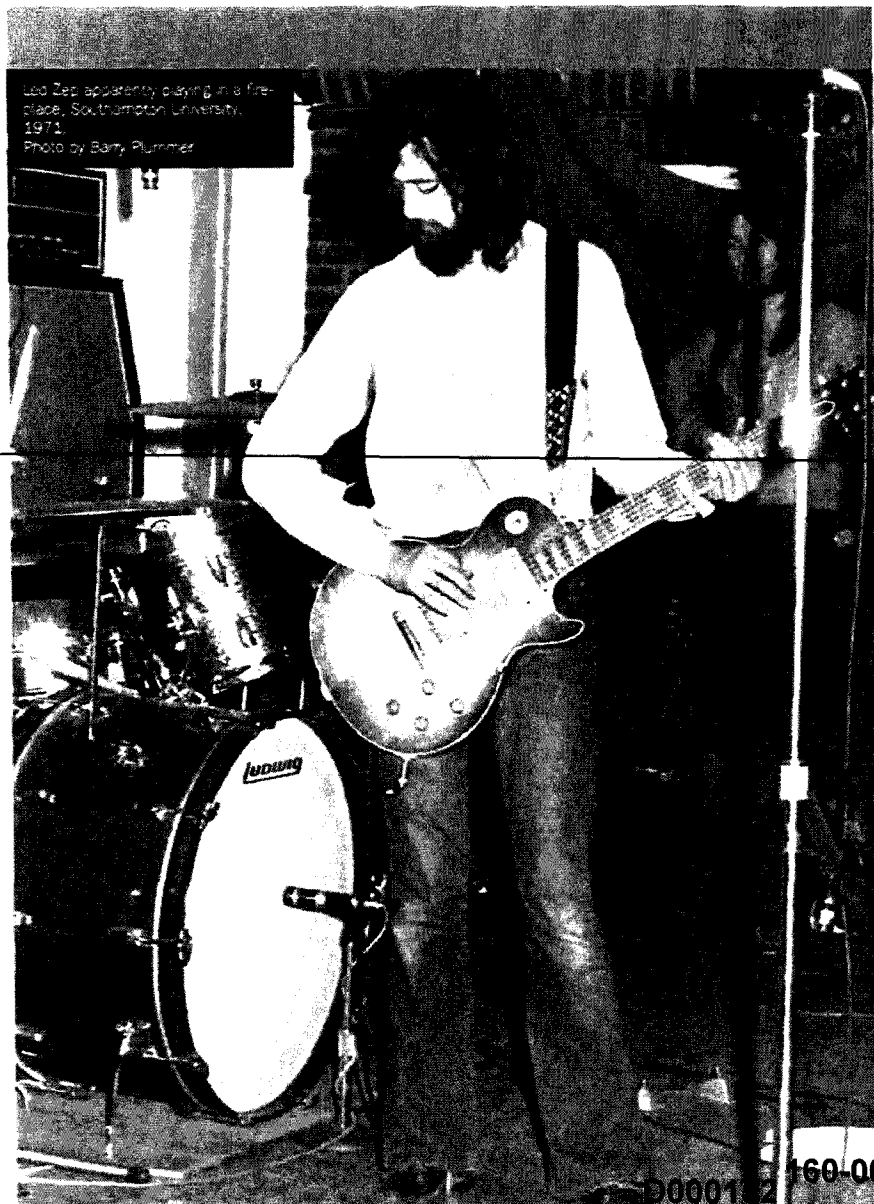
It wasn't just Freddie King, we rehearsed hard on all sorts of things, especially introduction riffs to things like Over Under Side Ups Down, which we were doing in harmonies and we had some wailed out where we'd play rehearsed phrases together. It was the sort of thing that people like Wishbone Ash and Quiver have reflected, that dual lead guitar idea. Of course that was all very well in rehearsal, and at rehearsal but on stage Beck would often go into something else.

Did it really develop into a scowling, glaring battle, with you and Beck at opposite sides of the stage?

No, it was never a case of trying to blow each other off, because I was trying to get it working, so you had this stare-off on the guitars. There was no point in doing better, that would've just been a useless sound.

There were also tracks on there by The All Stars, featuring you and Beck and Nicky Hopkins, all credited as your compositions.

Yes — they were tapes immediate had in their possession from a long time before. It was, in fact, the Cyril Davies All Stars without their guitarist, and they were just tracks we'd done for him after the real session was over. It was just a case of immediate hustling together whatever they could to fill out the album, and I'm really embarrassed about the whole thing, because everyone thought I'd instigated it, and I hadn't at all. As it was, nobody got paid for any of it.





I'd been in Neil Christian & The Crusaders. I'd had to do things like, go on backwards until my head touched the stage – you know, those silly things that groups used to do – but The Yardbirds were never into choreography or anything like that; it was just a case of acting naturally, I suppose.

Looking at release dates and listening to records and so on, I've concluded that the only tracks that you and Beck played on together were Happenings 10 Years' Time Ago and Psycho Daisies (both released on a Columbia single, DB 8024, October '66). I think that's right. I played bass on Psycho Daisies, and there's a bit of a story attached to Happenings... We were in the studio waiting for Beck to turn up, and Relfy had this little bit recorded on a tape recorder, the sort of riff you'd use for the song. Well, I worked on the riff and the structure of it, and we'd got it all ready by the time Beck eventually showed up. He just put some guitar on top of it, and that was it, but I think it turned out well. There's also a double lead-in, *Stroll On*, previously, the one, recorded on the Blow Up record, which though Page was on bass in the final as I recall.

There's also a double lead-in, *Stroll On*, previously, the one, recorded on the Blow Up record, which though Page was on bass in the final as I recall. I think that's right. I played bass on Psycho Daisies, and there's a bit of a story attached to Happenings... We were in the studio waiting for Beck to turn up, and Relfy had this little bit recorded on a tape recorder, the sort of riff you'd use for the song. Well, I worked on the riff and the structure of it, and we'd got it all ready by the time Beck eventually showed up. He just put some guitar on top of it, and that was it, but I think it turned out well. There's also a double lead-in, *Stroll On*, previously, the one, recorded on the Blow Up record, which though Page was on bass in the final as I recall.

Well, on half the tracks we didn't even hear the playback, they were first takes. That's how it used to be done; we would spend nine on singles, but Mickie Most, *he is*, doesn't thought that LPs were nothing – just something to stick out after a single.

Those last few singles didn't seem at all Yardbudy, especially Ha Ha Said the Clown and Ten Little Indians (neither of which were released here, mercifully). Were they, in fact, Relf plus session men whom Most had got together to do the track while you were out touring? No, it was alright, but both of those tracks were a bit of a con job. It happened like this: Archie Most would say, "Why don't we try to do Ha Ha Said the Clown, which had been a big hit for Mopert Most, but in a Yardbirds style" and we'd say, "don't be silly." But he'd say, "Come on, for a try, it'd be an interesting experiment; if it doesn't work, we'll scrap it." Of course, no sooner was it recorded than out it went, despite the fact that it was terrible – and then to top it all, we fell for exactly the same line on Neilson's Ten Little Indians, but in fact we managed to get one mocking effect on that one. That was the sort of thing that led to a lack of confidence within the group and its eventual split.

There was a time when we were in the studio, and we were waiting for Beck to turn up, and Relfy had this little bit recorded on a tape recorder, the sort of riff you'd use for the song. Well, I worked on the riff and the structure of it, and we'd got it all ready by the time Beck eventually showed up. He just put some guitar on top of it, and that was it, but I think it turned out well. There's also a double lead-in, *Stroll On*, previously, the one, recorded on the Blow Up record, which though Page was on bass in the final as I recall.

If you've heard that, you'll know why it was stopped. These sort of things are always

happening in the record business. What happened was, Epic said to us, *let's see* 67. "Can we do a live LP?" and they sent down the head of their light music department to do it. The agreement was that if it was good, they'd release it, but if not, they'd just file it away. Of course, it was terrible, the bloke had done things like hang just one mic over the drums so none of the bass drum came out, and he'd mixed up a mirror cabinet on my guitar instead of the real one, through which I played all the first and sustain notes, so all that was lost. We knew it was just a joke when he did it. He assured us it would be alright, "it's amazing what can be done electronically," he said, and then when we went to listen to the master tape, there were all the bullfight cheers dubbed on it every time there was a solo, and it was just awful, so they had to ditch it. They must've dug it out of the vaults a few years later when someone realised they had some unrecorded Jimmy Page stuff, and out it came. It was just too ridiculous, but it circulated and sold a few copies before we put the injunction on it.

It's worth a lot of bread now.

I wish it wasn't. I wish people would accept it for what it is, a pathetic load of crap. We did some studio work with the same guy a little later, *Don't Forget to Remember*, *Sweet Josephine* (think about it, released here on Columbia DB 8368 in January '68), but that was desperation, I suppose, because we were so anxious to get something done, it only to prove to ourselves that we could still do it.

There was a time when we were in the studio, and we were waiting for Beck to turn up, and Relfy had this little bit recorded on a tape recorder, the sort of riff you'd use for the song. Well, I worked on the riff and the structure of it, and we'd got it all ready by the time Beck eventually showed up. He just put some guitar on top of it, and that was it, but I think it turned out well. There's also a double lead-in, *Stroll On*, previously, the one, recorded on the Blow Up record, which though Page was on bass in the final as I recall.

Yes, over the months before the break, Relf, particularly, and McCarty had been talking about starting up a new scene. To counteract the sort of stuff I was listening to, they were into very light things like Simon & Garfunkel, The Turtles and people like that, and they wrote some songs in that vein, which they wanted to go off and record. I was in favour of us keeping the group together and tried to persuade them to stay and record their songs as The Yardbirds, because I knew we had the potential to pull it off. But they just wouldn't have any of it. Keith was really the instigator, I think, and he said this very weird and interesting thing that I'll always remember: "the magic left for me when Eric left." Now, I've always thought that The Yardbirds' best stuff came from the folk era, when they did all that incredible experimental stuff – but anyway, they decided to go.

So you and Chris Dreja looked for some musicians so you could continue the group as The New Yardbirds?

Well, I didn't want the group to break up, and I thought there was a chance that if we made it clear we were going to carry on, maybe Keith and Jim would change their minds and come back, but they went off and made their own records, produced by Paul Samwell-Smith. I can't recall their names at the moment, I think it may have been *Together*, *Love*, *Make a Single* on Columbia in late '68.

There was a time when we were in the studio, and we were waiting for Beck to turn up, and Relfy had this little bit recorded on a tape recorder, the sort of riff you'd use for the song. Well, I worked on the riff and the structure of it, and we'd got it all ready by the time Beck eventually showed up. He just put some guitar on top of it, and that was it, but I think it turned out well. There's also a double lead-in, *Stroll On*, previously, the one, recorded on the Blow Up record, which though Page was on bass in the final as I recall.

Almost, but I can't remember anything about Paul Francis. He must've been someone who Chris had in mind. Yes, it was going to be Terry Reid, because I'd seen what a good singer he was when we toured with him *on that same Samwell-Smith & Paul Smith* he was in Peter Jay & The New Jay Wilkins then, but

"One time I got to him, he'd just been signed to a job deal with Mackie Moss, and he'd got a ton of money, but he recommended this black, called Robert Phares.

The drummer I had in mind was Elvin Jones. I saw *Black Mass*, but I don't think we ever actually approached him, because when I went up to see him, who I immediately knew was the one for the job, he suggested I go and check out his friend Judia Bonham. When I saw what a *Black Mass* Bonham was, I knew he'd be the guy. He was, in exactly the same sort of way, I was.

By September '68 Chris Dreja had gone off to America to become a photographer. That's presumably when John Paul Jones arrived?

[illegible]

Gold discs for Led Zeppelin I: the band with manager Peter Grant and Atlantic Records boss Jerry Wexler

You'd know him through sexology. He even did most off-arrangements on *Latin America*.

So you went out as The New Yardbirds and did a tour of Scandinavia.
Yes, but we dropped that name because we felt it was moving under false pretenses.

[illegible]

Yes, George Gromley, *the original* *Death of a Salesman*. I learned as a child he was going to do the film and a friend of the performance and, 30 years later, I said I'd do it if he was done. I mean, I'm not a star, but you know, I was with him, I was with Jeff and Eric and I really see the film. Because it obviously wouldn't work with all of the stage actors. I don't know what it is, I don't know if I can assume it's that good. I would agree to do it if I know.

Can you recall how you auditioned Robert Plant (who had been suggested as a possible singer)?

I was in to see a young singer, he was in a group called Olawalede or Olawalede something like that, who were singing at a school training camp. A group of Benin singers in an audience of about 12 people. You know, a typical student singing, they drinking at the prime consideration and the group is only a few seconds of performance. I had to sing through singing songs so I sang, it was something I didn't like, it's much more than I probably could do in a performance, but here in a Mofe Grape, Jannet and they were doing a lot of kind of numbers, some obscure West Coast stuff, which is I say, I was never really doing on that side I'd seen all these groups who I see

coming with the Y. The 100,000 people that mar-
ried, I was primary. I married in 1950.
In 1952, some got a divorce, but I didn't

Any way, Rother was thankful and feeling better, telling him that night, and so they were seen to leave. Once he had given me the *passing paper*, I told him that I was *passing paper* too. "Oh," I realised, "that was not a double entendre, was it?" I was flustered and very dramatic, really.

What caused it, in other words, anything, or was it just a coincidence? After all, I had been told that rushing, aggressive and haphazard construction projects brought forth high social and economic costs, most notably, increased mortality rates. You'd have thought I'd have been warned at that, especially since I'd just come off the first planning group, which was the precursor to the living-learning forum. But the meeting, under those conditions, was a failure, I could say. I asked him if it was on some day, and spent a few hours in a room, listening to a radio, closing my eyes and listening to what I could and couldn't hear, and to what I thought I should have happened, and it made me very ill.

By that time, the musical policy of the group had been determined and presumably, to begin with, he adapted to that?

Yes, he suppressed his personal history. "I was a Congressman before the war, and when I came out of the war, I was a Communist Party member," he says. "I was in the West Coast group, the left group, and I didn't have to be in the war to be a Communist." Sober, Gimpel says, "was a member of both Smithfield."

All you needed now was a name.

sooner than a young girl's father. In New North-Hill, Scotland, I met a girl named the bull. We discussed her name for a while, and I told her that I had a name for her, Mad Dog, for a start, but eventually I came down to the name that I thought was most fully appropriate for her. I said, "You don't like me, young lady, because I'm a man, you would have called me a dog. The Vikings called the Hell-hounds, though, at the start of time, you have to live with the name you choose."

Not even I'd ever signed a contract with them, and I'd been in the industry since 1966. Mike told us we were dealing with American interests, and that was a relief, especially since I'd been a recent immigrant myself. But when we asked them to provide the equipment, we were told we must shut down the factory first.

Let's get on to the albums. The first one (Led Zeppelln recorded October '68, released February '69) was allegedly recorded in 30 hours. Can that be true and, if so, how?

You should work 50 or 60 days a year. Because we have a very short season, regarding work, here we work 50 or 60 days a year.

[illegible]



Did it take 30 hours because you were rushed, or was it that you were satisfied after that time?

It was a bit of each really; partly a case of 'let's get the job done' and not mess about having a party in there... and partly getting things as we wanted! It was a first-time effort, we went on until we were happy with each number, but, like I said, we didn't have to worry about working on arrangements because we knew the staff already... and it came out very easily.

Well, I made the Mayall single when I was a staff producer for *Frankie*, and that had given me a limited technical knowledge, but on that first *Zepplin* album, we had Glen Johnson, an engineer, and he did a great job on the sound, which is the most important aspect of production really. The most annoying thing that can happen is going into the studio, playing well and sounding great, and then going into the control room to listen to the playback, only to find that the recorded sound is flat and bears no relation to what was happening in the studio. Now, Glen Johnson, and always has been, an *audio* engineer, thing like sound don't bring him up because he's both confident and competent, and so we were able to do things up fairly quickly.

Where did you dig up Babe I'm Gonna Leave You (a different source from Quicksilver Messenger Service)?

I put it from the ban-hua version, and I used to do it in the days of sitting in the darkness, playing my six-string behind Marianne Faithfull. I was told that it's a traditional song - I hope it is.

I don't know - maybe it's a misprint.

At a time when other groups were introducing and exploring varied themes, all the songs on that album (except *Black Mountain Side*) were sexual. Was that a deliberate policy? Like, Robert attracts the chicks with his personality and the lynces, and the blokes are attracted by your guitar virtuosity?

You're making it sound as though the group was programmed into a certain format. It wasn't, of course. I mean, ever since the guitar became a vocal instrument, the main part of the audience has tended to be fascinated by and involved with the guitarist in the band. I see, the chicks used to go mad over Rocky Johnson, but the blokes were watching James Burton. When you're forming a band, you don't sit back and think how certain aspects can be exploited. Away from anything else, we didn't think about such considerations. There just fell into place and off we went.

So, we went to the country, where we had a house in the hills, and we stayed there for a couple of weeks. We had a lot of fun. We were working on the album, and we thought it was time to take a holiday, or at least a short break off the road. So, Bob suggested going to the cottage that he had built to write his books when he was much younger. It was just on about where a beautiful place was. I was pretty keen to go, too, because I'd never spent any time in Wales and I wanted to. So, off we went. We took our guitars along, of course, but it wasn't a question of "Let's go and knock off a few songs in the country." It was, "Let's go and have a good time." A couple of our tracks come along, so, you see, we spent the evening and the day, with poetry being plucked into a harp and that sort of thing, and as the nights wore on, the guitars came out and numbers were written. So, though it wasn't planned as a working holiday, some songs did come out of it and were subsequently recorded on the third album.

There's some great stuff on that. I think Tangenine is my favourite.

Well, finally enough, that was 12 women at Bronx-Yankee, I wore that years earlier, after an old emotional upheaval, and I just dumped a few of the lyrics. I first did recording that when I was in The Yardbirds.

1. *Pharmaceutical industry* – The pharmaceutical industry is the largest of the three industries, with sales of \$10.5 billion in 1997. It is the only industry in the sample that has a significant number of firms that are not publicly traded. The industry is characterized by high R&D expenditures, high barriers to entry, and high profit margins.

Not a word in, but there is some... I don't know where "Lang Jim" was never actually made, we just did the besting track for that but we recorded My Baby, which Jimi Joplin did. We did a good version of that, and we did quite a few other good things which sounded alright. There is another track, Spanish Blood, which is Jim McCarty doing his Roger Moore impersonation, like a story told in a Spanish guitar, backing. That was really good, actually, like one of those old songs that used to get into the charts a few years back, but this was a non-stop, long range of an the usual show-on Western music. Most of these tracks were cut in the CBS studio in New York, but it was very near to the end of the group and they were never really completed.

Getting back to Zeppelin 3, where did you unearth the traditional song Gailows Pole (which used to be a folk club standard around 1965, with everyone from Bert Jansch to Spider John Koerner doing it)? That was on an old Folkways LP by Fred Gerlach, a 12-string player, who I think was 'white man' to pick up on the instrument, having been influenced by Leadbelly. There are certainly heavy Leadbelly overtones on the record, just as far as I know, the album was a well received German got disjunct and returned to America in California, where he kept out of the protest line. He must have kept playing though because he was needed a new LP on Folkways, which is very good. Anyway, I used this version as a basis, but the arrangement we use is totally different, of course.

This spring from me. I suppose you could say that it was restricted, but under a strict code of secrecy.

the story behind it is so intriguing, but it was intended as an extreme folk touch, and it was hoped that making it so subtle. Nobody did except to which has gone to show how much our best people are and how often our best are. The other person, to my knowledge, said it because Robert came up to me one day and that someone had written to Atlantic about something on the record. You see, I was the only one in the group who knew about it. *The Chronicle of Stairway to Heaven* 2007

Sevittly leaping onto the fourth, I think that album is important in a number of ways, principally for Robert Plant's writing, which seems to hit a peak.

I think it's most important. It is on the second CD. I never felt at all confident about the folk and I was hoping he could do all that side of the writing, which is what's happening now. I think that's the song I'm thinking of. I think that was the starting point from which this writing of things like *Stairway to Heaven* developed, that and the other one. What he did. What should Never be when was the start of a songwriting work coming out.

Did you feel that was a very important song?

Yes. It was played that drum thing, just messing around while we were working on another song, and I joined in on a folk and thought it only lasted about a quarter of a minute, we listened to the playback and I had the basis of a whole song, which we then got together took about 15 minutes. I think that that often happens. In fact there are two or three spontaneous written things on the new album. Usually they're only six minutes but they're so loaded up with musical excitement and communication.

Yet other songs are obviously developed in a very painstaking way – like *Stairway to Heaven*, say. How was that written? Lyrics first, I would imagine from the metre

It was just the opposite, the music came first. I'd written it over a long period, the intro fell into place in Bronx Y. And, in the night, and other parts came together piece by piece. When we came to record it, if I had the Granger we were so inspired by how the song could come out, with the building passages and all the possibilities that Robert came out with his lyrics for it. I'd said that he produced 10 per cent of the lyrics, it was immediate. We all threw in ideas, like Robert not coming in until the song was under way, to create a change of gear, so to speak – and the song and arrangement grew some together. There was no real struggle on that one at all.

How did you feel about the third LP?

Well, the third LP got a real hammering from the press, and I got really brought down by it because I thought it was good. I thought that Hendrix really had something, and that was by the way, it was a great LP. But the press didn't like it, and they were also going on about the engine that had it was up and so. Now, we might have made a little bit quicker, but I don't think we ever really played our hand in the press at anything, and I get we really got knocked, and we became very depressed. As a result, we left on for

almost a year and when we came to make another album we felt not only that it would make or break us, but that we had to prove something to ourselves. So we purposely underplayed the group and gave no information whatsoever, which most people thought was even a professional suicide. But the LP came out and sold very well. *Stairway to Heaven* certainly, but a lot of people where they hadn't expected it and lots of reviews said things like "I haven't liked them up to now, but I'd like to revise my opinion." That sort of thing.

From your own experience you must realise that most "rock critics" haven't got a clue what they're talking about. Well, I began to wonder. On our first American tour, this guy came up and got talking to me, he said he was from *Rolling*, which is quite an enormous respected magazine in the States. He'd like it. He said the things like "Does Plant still generate about on stage?" and I said "Well, that's a fair number, he does more about, yes, but it depends what we're playing." This conversation went on in the form of trial until, by the time from the sort of questions he was asking it became evident that he didn't really know what he was on about.

So I asked him, pretty when he'd last seen the band. "Quite a while ago now," he mumbled, and when I questioned him a bit more it transpired that the only time he'd seen us was in *Superstar*, which was a film made a couple of months after we'd formed. It featured people like Robert Kulk and Steve Stills and Buddy Miles, and we were well down the list of artists doing just two numbers at a time. I recall when Robert had laryngitis – so it hardly did as justice – and that was all this bloke had seen.

So there was a respected critic who had done reviews of our albums, and he didn't know the first thing about us. Didn't even know that we played a couple of numbers on stage. I'd been nice to him all the way along, but at that point I really let him have it.

Did this make you feel any better about the press?

No. I just told him that I thought it was a check for him to do reviews of the band if he was basing his preconceptions on that film clip. But that's the sort of thing we used to get. The public was always 100% behind us, but we had few allies in the press.

So many big rock stars seem extremely vulnerable to press opinion, and yet most critics have lamentably little knowledge of their subject – but I've seen Hendrix's death, the break up of Cream and all sorts of things attributed directly to the printed word.

Yes, but the thing is, these reviewers are so authoritative. We know they might be wrong, but the readers may well believe them because of the eloquent authoritative way they write. It's so easy to catch on someone's remark, but when you think how much thought and care and time it's taken, why not look for the good points, at least I mean, if it's not your taste in music, then leave it well alone, and let someone else do the reviews. For instance, when you ask me my opinion of certain groups, I'll tell you, but I don't want anybody to be in the need or told by what I say, because someone else may hold the exactly opposite view which is obviously just as valid.



To stay on the vulnerability/frailty of the rock star theme, it seems to me that you are unusually stable in your profession, as if you discovered how to sidestep the pressures. You've quit the ostentatious guitar-in-the-public-eye thing and retreated... to prolong active life, as it were. Well, I've been through all that and I have at times felt and been completely shattered by it all. It's not without a quiescent retreating or fading away, or being able to come over the top of it, which has to be something to do. I suppose there's a moment of realization when the whole thing falls into perspective and you see everything as it really is. I got really despondent and shattered by all the bad press... not because we did it as a profession, because we can't resist the prolonged... during the whole press comments were not down until I was feeling very unwell, especially when I knew I was doing the best I could.

Oh no! You can develop a tremendous sense of unity if your management isn't in the way. I know that because it is a dirty word in the business, but the fact remains that if you have an investment of time and money, you're going to have royalties coming in. Now I'm sure you know of groups who have been working for years and years and end up with nothing because they've been screwed all the way down the line. I think that one of the things is groundbreaking. Peter Grant and in that respect because we've got Peter Grant who is like a fifth member of the group; he comes on every single gig of the band, which is something very few bands do. We'd ever consider doing.

What about this constant living out of a suitcase... surely that can grind you down after a while? For instance, what about that Yardbirds tour you did - which was something like two gigs a night for a month?

Right. At the time, it didn't seem as bad as it actually was, because being in a group you expected that sort of thing, but I couldn't do it now. It was on the *Dick Cavett Caravan Off Stars*, and it consisted of living in it, but for a month, travelling from town to town, gig to gig. If you're the point where there were no other people on the bus, that person had to be the toilet, even when he had to wait to get out to the gig or the hotel, and the bus would stop at some convenient place along the way. We were sharing this bus with Sam The Sham & The Phantoms, Gary Lewis & The Playboys, and a lot of people. I was so nervous that we often had to sleep on the luggage rack, depending on whether or not Gary Lewis and his crew travelled by plane as they sometimes did. We'd get to the gig and the one, and Brian Hyland, who opened the show, those of us were sort of out of the bus in a way, stage. There was no time to change or wash or anything like that. And, it was a terrible gig, because we had in the same city, the bus would arrive, sort of chaotic service. Like, we'd come off a gig, get out the car, which had just got out of town taking Brian Hyland and whizz off to the other gig. I just had to learn to remember how bad it was.

Others will tell you, "Just hold it down, the real pressure comes when you're doing the best you can and somebody's not winning or off as crap." That really affects me, at the point, and I know of other people who've probably been affected to a greater

...the fact that the evidence is that it doesn't
follow from the data available.

To change the subject completely, whose records do you listen to when you're just lying around at home?

I like Lumpy's "Concentration." I just saw that double album, even though I have most of the tracks, and I think it's a great live, very blood-splattered thing. I like "Concentration" more than the best LP at that. I don't have those songs in my collection, so I see and then I listen to it. — It's one of the reasons I like the *Discography*. Ben Jones: "I will listen to his albums. I'd like to be a part of the early Sun thing. I'd like to be a part of the *Discography*." — *Discography* is a pile of Sun records that you can't find.

[illegible]

I think what they did was not a bad way to go, but I was in my very first tour and they always stuck me with being the punnier, behind-the-scenes guy — sort of like the Dr. Holmes, where whenever you saw them, they were always behind the scenes and performance was not their forte. They were like that very quiet kind and some guy right. They were always very quiet, even though they didn't strike me as emotional level like Spivey did, for instance.

I had to get a couple of inches and thought they were very good — and Kahlil says they're more like a kind of 'home' and 'dead hand' — showing birth and death from one time and the place of all the numbers in *Yes and No*. Most all the X-Men are in a strange, obscure and moving world at a time that was. They had such good sense and such a good sense. Their

There was the worst of all, she said, in the road that led to the cemetery, and you knew there was a problem there, then because it showed in the house. One night I was going to play the Avalon Blues, and I was doing a flamenco thing, which was so subtle, the crowd thought as you'd expect, that I was coming out. Then this line of the music was suddenly emerging from the stage, and I started across the stage, just too much to handle. I was not explaining it you like, did it, it was simply music, because the spirit and the rhythm was what it was.

And their best albums were never released here? Which other American bands impressed you on stage?

longer, in the Q, he replied: "They had a nice light-hearted attitude, but the music underneath was very sad." Then, he had a somberish guitar solo, which was very emotional, but he did a religious thing, he left his guitar.

That's not Icelandic—that was just a red-haired, red-skinned—and only the middle two are in red ink. What happened was that we all chose a symbol and the four together became the culture of the record. Robert's his own design, combining a symbol on which all sorts of prophesies have been based, and which has a very interesting history. I don't remember it represented courage to the Red Indian tribes. John Paul Jones' emblem, the second from the left, came from a book about him, and was said to represent a person who was both confident and competent because it was said he could draw it with one arm, and John Bonham's came from the same book—he just picked that one out. *The*

My album was one which I designed myself, but I told people I took it "to a store." Zoso, and some people in the States, all refer to the record as "Zoso," which is a pity, because it was supposed to be a word at all, but something entirely different, and with a different meaning altogether. Basically, the whole thing was just another ruse to throw the media into confusion and to lead a good laugh when the record went into the charts and they had to record the sales on bits instead of a conventional title. Atlantic supplied all the props with the appropriate sized blocks, but they didn't like it at all because it set a precedent. So our album set two precedents, firstly the title and secondly, the cover, since no wording at all - not even the number or the name of the primer.

Pete Frame's latest book, The Restless Generation: How Rock Music Changed the Face of 1950s Britain, is published by Rogan House.



160A

EXHIBIT

160A

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
PLAINTIFF'S EXHIBIT 160A
DATE _____ **IDEN.**
DATE _____ **EVID.**
BY _____
Deputy Clerk
AO-386

AUDIO EXHIBIT 160

ZIG ZAG INTERVIEW WITH
JIMMY PAGE [AUDIO] [PAGE]
[D160]

205A

EXHIBIT


205A

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin *et al.*
PLAINTIFF'S EXHIBIT 205A
DATE _____ **IDEN.**
DATE _____ **EVID.**
BY _____
AO-886 **Deputy Clerk**

AUDIO EXHIBIT 205

SPIRIT'S FRESH GARBAGE
PERFORMANCE (FEB. 3, 1970)
(7:58) [AUDIO] [JONES]

NORTHERN CALIFORNIA
ROCK FESTIVAL



MAR 23, 24, 25

DAY & NIGHT
EX. FAREWELL

THE JIMI HENDRIX EXPERIENCE • JEFFERSON AIRPLANE •
CHAMBERS BROS. • LED ZEPPELIN • ERIC BURDON • SPIRT •
CANNED HEAT • BUFFY ST. MARIE • YOUNGBLOODS • STEVE MILLER
CHUCK BERRY • MINDY • THE DO • TATIANA • MEL ROBBINS •
LEE MICHAELS • BLUES IMAGE • SANTANA • AUM • ELVIN BISHOP •
POCC (POCC) PEOPLE • LINDA DIVINE • CAT MOTHER • DOC WATSON • NEW LOST
CITY RAMBLERS WITH LIGHTS BY HEADLIGHTS & SPECIAL EFFECTS BY PULSE.

TICKETS:

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
PLAINTIFF'S EXHIBIT 305
DATE _____ IDEN.
DATE _____ EVID.
BY _____
AO-386 Deputy Clerk

EXHIBIT 305
WIT: Ferguson
DATE: 1-13-16
DAYNA HESTER, CSR 9970

'Rock' Concert Is Real Groovy

By THOMAS MacCLUSKEY
Rocky Mountain News Music Critic

Barry Fey did it again — a GREAT rock concert at the Auditorium Arena Thursday night with the Vanilla Fudge, Spirit and Led Zeppelin in colorful living sound!

And Feyline has nearly solved the sound fidelity problem—even on the main floor—with stationary speaker systems on the floor augmenting the group's systems on the rotating circular stage.

One hitch occurred—tangled cables underneath the bandstand pulled the plug on the Fudge and almost melted their entire performance. When repairs were completed, the clock had punched my deadline. Thus—catch the Fudge review in Saturday's Rocky Mountain News.

Spirit—quintessima strong—MUSICAL!

Everything especially interesting because of a non-ending, highly varied rhythmic continuum structured by Ed Cassidy, pile-driven by bassist Mark Andes, girded by conga drummer—cellist Jay Ferguson, and filigreed by pianist John Locke and guitarist Randy California.

A UNIQUE dimension added to Spirit's performance was

an effective use of varied volume levels. The result not only rendered lyrics thankfully distinguishable, but also enabled a greater variety of subtle pitched and percussive sounds to filter through the textured surface of the music.

Spirit's performance of "Mechanical World" and "Elijah" were exceptionally groovy. The latter, a jazz-oriented swinger in ¾ meter featured each of the players. Locke and Cassidy proved to be the most inventive, although Ferguson's and Andes' display of hambone performing (rhythmic slapping of the thighs and hands) was enjoyable.

A further dimension especially welcome, was the group's friendliness to the audience and humor.

THE CONCERT was cranked off by another heavy, the Led Zeppelin, a British group making its first U.S. tour.

Blues oriented (although not

a blues band), hyper-electric, the full routine in mainstream rock—done powerfully, guttally, unifiedly, inventively and swingingly (by the end of their set).

Singer Robert Plant—a cut above average in style, but no special appeal in sound. Guitarist Jimmy Page, of Yardbirds fame—exceptionally fine. Used a violin box on the guitar strings in a couple of tunes with resultant interesting, well integrated effects.

Bassist John Paul Jones—solid, involved, contributing. John Bonham—a very effective group drummer, but uninventive, unsuited and unclimactic in an uneventful solo.

Thanks, Barry!

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 313

DATE _____ IDEN.

DATE _____ EVID.

BY _____

Deputy Clerk

AO-386

FLU
DICK BOGARJE IN
OUR MOTHER'S HOUSE
SHOWN 7:15 ONLY

Ample Free Lighted Parking

TABOR
Fine Arts Theater
3333 WEST ALAMEDA • 936-6314

EXHIBIT 313
WIT: Ferguson
DATE: 1-13-16
DAYNA HESTER, CSR 9970

D000136

313-00001

6 THE HURRICANE F day, July 11, 1969

A Collage Of Sights And Sounds

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 314

DATE _____ DEL.

DATE _____ EVD.

BY _____

Deputy Clerk

AO-386

Atlanta Pop-Greatest Musical Fair Ever

By CYN ZARCO

Hurricane and rain did not
hip people walked to the
Atlanta Raceway last week-
end for the Atlanta Inter-
national Pop Festival, two
days of solid sounds, sweat,
and suffering.

Billed as the greatest
musical fair ever, it lived up
to expectations though what
with top groups like Led
Zeppelin, CTA, Cream, and
Clearwater Revival. Cream
Heat plus super-rock stars
as Janis Joplin and Al
Kroeger.

Performing in near 100

degrees temperature, the
musicians managed to
sustain the multi-crowd. How-
ever, despite the free camp-
ing and watermelons, fecal
incidents were almost constant.
Freaks were bathing in
murky lakes, sucking on ice
cubes and popping salt
tablets to keep cool.
Casualties ranged from heat
strokes to bumper tips to
an unfortunate miscarriage,
and an ambulance seemed
to be always in front of the
clique.

On top of it all, on Fri-
day night, July 4, all the

power went out for about a
half hour. Johnny Rivers
had just begun his set and
was cut off in the middle of
his second number. The
audience became impatient
especially with Rivers'
drummer who evidently
wasn't prepared to do a 30-
minute drum solo. However,
once plugged in, the show
continued until close to five
in the morning.

Saturday's line-up in-
cluded Spirit, Led Zeppelin,
Blood, Sweat and Tears,
CTA, Joe Cockar, Janis
Joplin, plus repeat perform-

ances by Sweetwater, De-
lany and Bourde, and
Pacific Gas and Electric.

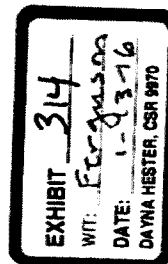
Led Zeppelin received sev-
eral standing ovations and
was called back to do more.
Janis and her new band were
everybody's fads.

The atmosphere back-
stage was happening.
Groups and groups im-
mingled with the pseudo-
press and the hip hierarchy.
Food and drinks were passed
around and limousines
carried fame to and from
glis. Outside, kids huddled
close to the stage, now and
then one catapulted onstage

providing a free show or
obstructing one.

During the daylight hours
which usually lasted until
nine in the evening, make-
up tents sprouted like mush-
rooms. A water hose pro-
vided free refreshment and a
good dousing, and a few
Johnny-on-the-spot closets
added a touch of reality to
the festival.

A menagerie of sorts in-
habited the grounds: straight
cats, Haight cats, teeny bop-
pers, Punkerion coppers,
vegetarians, and Aquarians,
all were grooving or seem-
ingly so. Consider Atlanta
ZAPPED!



D000202

314-00001

SEATTLE POP FESTIVAL

FRIDAY, JULY 25, 1969

CARME BYRDS	ALBERT COLLINS
BO DIDDLEY	SANTANA
FLYING BURRITO BROTHERS	YOUNGBLOODS
TEN YEARS AFTER	TIM BUCKLEY
GUESS WHO	IT'S A BEAUTIFUL DAY
MURRAY ROMAN	BYRDS

SATURDAY, JULY 26, 1969

FLOATING BRIDGE	IKE AND TINA TURNER REVUE
CHARLES LLOYD	GUESS WHO
SANTANA	BO DIDDLEY
ALBERT COLLINS	LONNIE MACK
THE FLOCK	CHICAGO TRANSIT AUTHORITY
IT'S A BEAUTIFUL DAY	CHUCK BERRY
	TIM BUCKLEY

SUNDAY, JULY 27, 1969

BLACKSNAKE	ALBERT COLLINS
YOUNGBLOODS	FLYING BURRITO BROTHERS
GUESS WHO	IKE AND TINA TURNER REVUE
SPIRIT	CHARLES LLOYD
BO DIDDLEY	LED ZEPPELIN
VANILLA FUDGE	LEE MICHAELS
THE FLOCK	DOORS
	CHUCK BERRY

LIGHTS BY THE RETINA CIRCUS

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 316

DATE _____ IDEN.

DATE _____ EVID.

BY _____

Deputy Clerk

AO-386

CASE NO. 15-cv-3462-RGK-AGR

D000119

LED ZEPPELIN.COM

EXHIBIT 316
WIT: Ferguson
DATE: 1-13-16
DAYNA HESTER, CSR 9970

316-00001

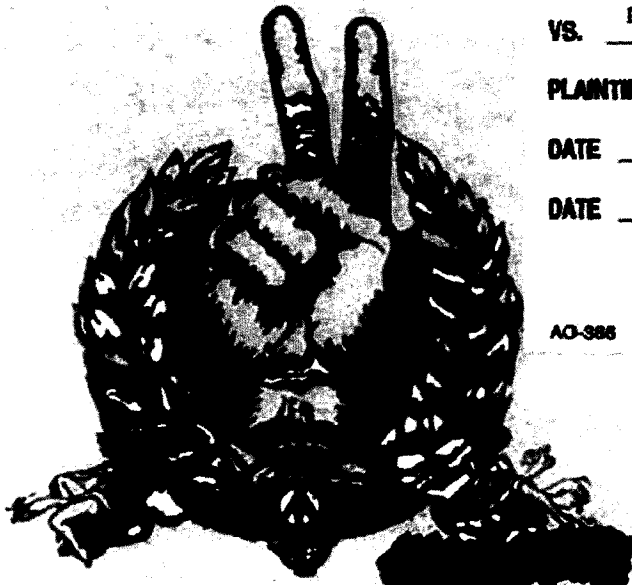
**Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust**

Deputy Clerk

25,26,27 JULY
GOLD CREEK PARK
WOODINVILLE, WASHINGTON

1. THE FIRST PART OF THE REPORT IS THE
 SECOND PART OF THE REPORT IS THE
 THIRD PART OF THE REPORT IS THE
 FOURTH PART OF THE REPORT IS THE
 FIFTH PART OF THE REPORT IS THE
 SIXTH PART OF THE REPORT IS THE
 SEVENTH PART OF THE REPORT IS THE
 EIGHTH PART OF THE REPORT IS THE
 NINTH PART OF THE REPORT IS THE
 TENTH PART OF THE REPORT IS THE

EXHIBIT 318
 WIT: Ferguson
 DATE: 1-13-16
 DAYNA HESTER CCR 00170



The Texas International POP FESTIVAL

SATURDAY

August 30
Canned Heat
Chicago Transit
Authority
James Cotton Blues
Band
Janis Joplin
B. B. King
Herbie Mann
Rotary Connection
Sam & Dave

SUNDAY

August 31
Chicago Transit
Authority
James Cotton
Delaney &
Bonnie & Friends
Incredible String
Band
B. B. King
Led Zepplin
Harbie Mann
Sam & Dave

MONDAY

September 1
Crosby, Stills,
Nash & Young
Delaney &
Bonnie & Friends
B. B. King
Nazz
Sly and the
Family Stone
Spirit
Sweetwater
Ten Years After
Tony Joe White

FREE CAMPING NEARBY

light show by Electric Collage
stage and sound by Hanley

LABOR DAY WEEKEND

AUG. 30-31, SEPT. 1

3 DAYS
Dall 4 P. A.

**DALLAS INTERNATIONAL MOTOR
SPEEDWAY**

INTERSTATE 35 E only 12 miles north of Dallas

NAME: Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
PLAINTIFF'S EXHIBIT 319
DATE _____ IDEN.
DATE _____ EVID.
BY _____
Deputy Clerk

AO-386

EXHIBIT 319
WIT: Ferguson
DATE: 1-13-16
DAYNA HESTER, CSR 9970

319-00001



319-00002

'Pop' Festival Eyes Big Crowd

LEWISVILLE, Tex. (AP) — With an anxious eye cast at White Lake, N. Y., promoters of the Dallas International Pop Festival prepared for an influx of up 125,000 persons Saturday.

The three-day festival, starting some of the top names in rock music, gets underway Saturday and is scheduled to end Monday, Labor Day.

The talent lineup includes Canned Heat, Chicago Transit Authority, James Cotton Blues Band, Janis Joplin, B. B. King, Herbie Mann, Hotary Connection, Sam & Dave, Led Zeppelin, Delaney & Bonnie & Friends, Incredible String Band, Johnny Winter, Nazz, Sly & The Family Stone, Spirit, Sweetwater, Ten Years after, Freddie King and Tony Joe White.

Promoters say this festival will not be like that at White Lake, N. Y., where crowds crammed the festival grounds.

Unlike White Lake, the grounds at this small town about 15 miles north of Dallas, are on a major interstate highway.

Gary Buckner, one of the promoters, said about 20,000 persons had bought tickets Friday. He estimates between 65,000 and 100,000 will attend but facilities are prepared for 125,000.

Large groups of long-haired young people started arriving Monday in the camp grounds which surround a large lake, Garza-Little Elm Reservoir, near the festival grounds.

Usually over the Labor Day weekend thousands of persons flock to the federal camp grounds around the lake but park rangers say with hundreds of acres of parkland available they see no crowding problems.

Highway Patrol Capt. W. J. White said he is reducing coverage over his 12-county district during the Labor Day weekend to put one-third of his force at Lewisville.

"We have a responsibility on these long holiday weekends to keep the drinks off the highways to save lives. We're going to stretch us pretty thin to cover the district and this festival," he said.

Groups Grooved At Pop Festival

B B King, a veteran of the concert circuit delivered a lively show each night of the Pop-In. He told the crowd that he was ignored and flattered to have been asked to appear all three nights, something he had never been signed to do before, and his gratitude was evident in his act. King is obviously a perfect

Early Tuesday morning, Sly & the Family Stone ended a truly super Festival. It took the stage crew a full hour merely to ready

FILMED IN DALLAS IN COLOR



For us "everyday people" "Higher" well could have been the theme of the last annual Texas International Pop Fest.

is "Thank a volunteer" on the par. of the first Festival staff letter. Day weekend 1988 will not have the impression.

UNDERGROUND MOVIES
Not Suitable for Young Persons
Box Office Open 10 A.M.
SOUND FEATURE THIS WEEK!
"SEAT OF PASSION"
plus
"PARK OF PLEASURE"
CINNE ARTS THEATER
1727 So. Broadway 426-6498
Free parking 1 blk. so. of Theater

Chateau
SOUTHMOOR PARKING BLVD 1110
Hard Over 2nd Bay West
Open 8:30 - Sun. 7:15-9:45
"TRUE GOLF"
John Wynn - Golf Campbell
Rita Berube - Color

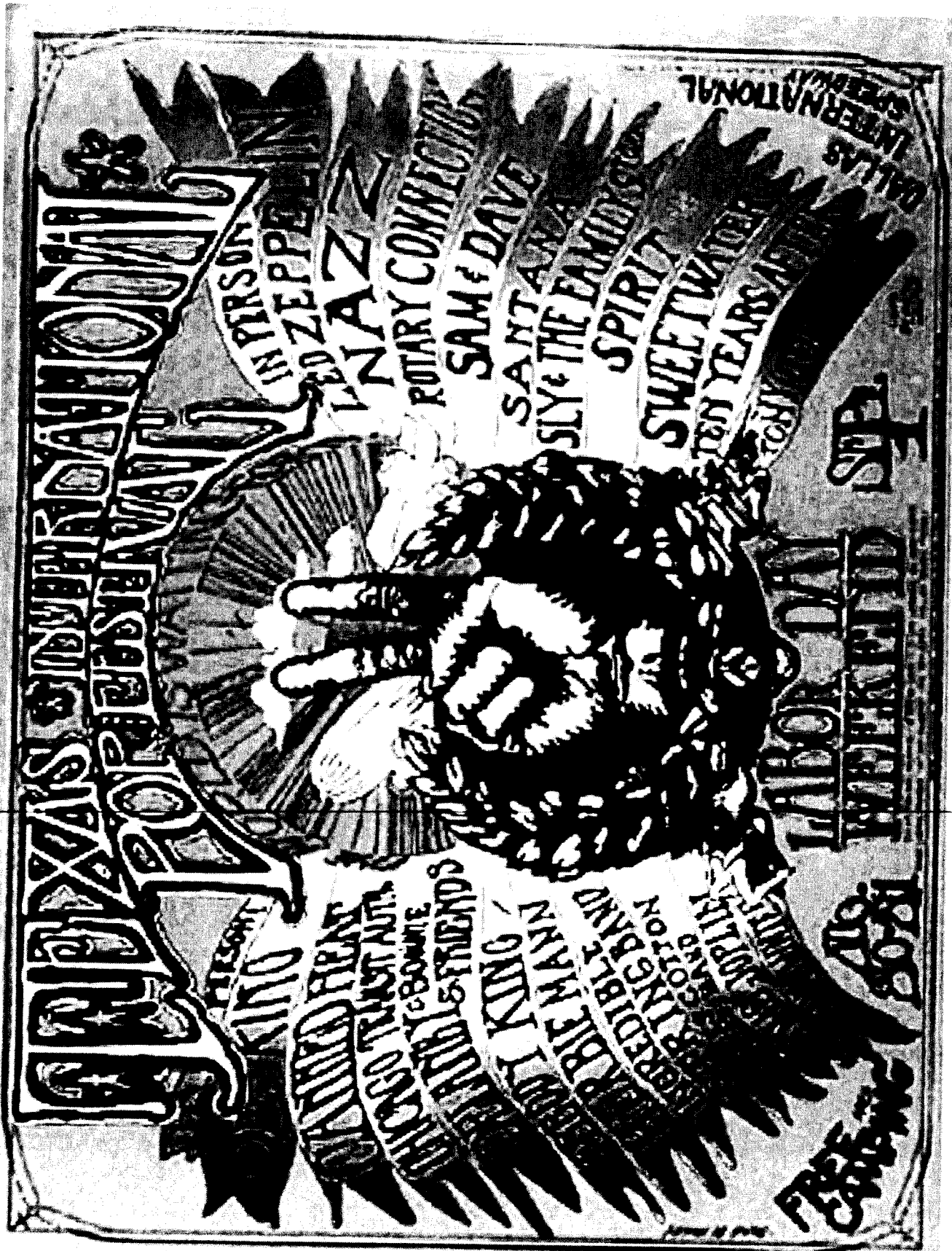
Buena Vista
NORTH GOLF PLAZA BEYOND BLVD 1110
Open 8:30 - Sun. 7:15-9:45
"THE MAINTENANCE MEN"
Renee & Martin - Color

Open 7:00-to 9:00
Fast 7:25-9:00
"TRUE GRIT"
John Wayne-Glen Campbell
and Kim Darby

• SMOKING IN-BALCONY
• PLENTY FREE PARKING

DELMAN

Location of No. 1, Tel Aviv



NOCTUITED

SHOWCO AND INTERNATIONAL POP FESTIVALS, INC.

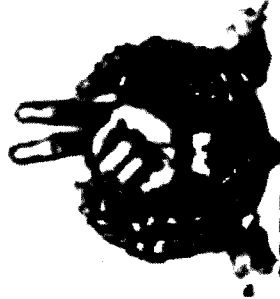
Presents

TEXAS INTERNATIONAL POP FESTIVAL

\$6.00 Advance

\$7.00 at Gate

GENERAL ADMISSION



GOOD ONLY

SUN. AUG. 31

DAILY 4:00 P.M.

DALLAS INTERNATIONAL SPEEDWAY 1.35 NORTH OF DALLAS

ADVANCE SALE
IF STUB DETACHED

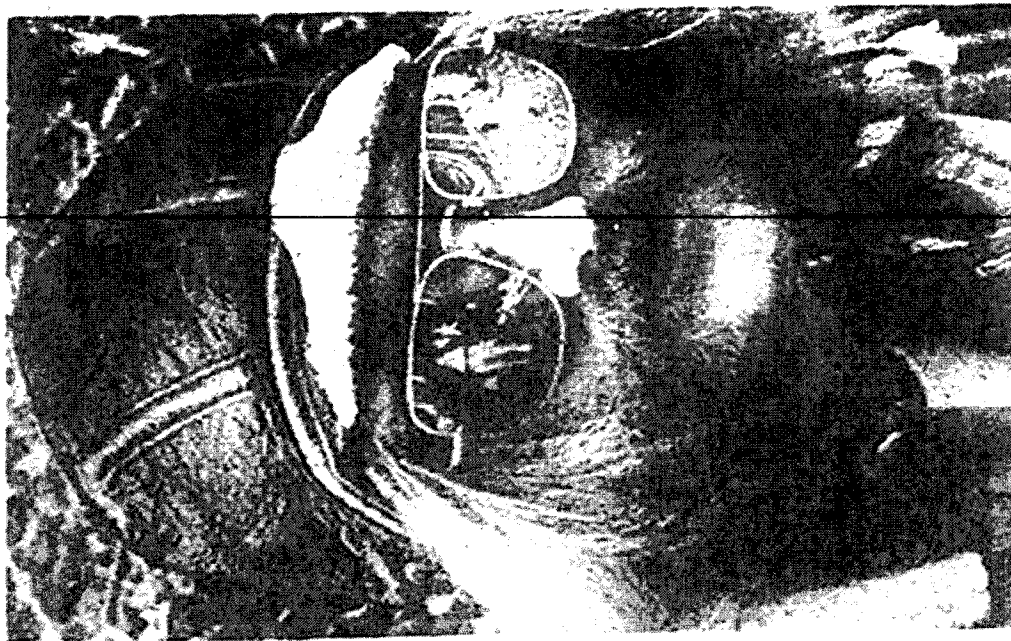
No 38263



TEXAS INTERNATIONAL POP FESTIVAL 1969

Tues., Sept. 2, 1969

Peaceful



—Associated Press Wire Photo
STAR-RED EYED FAN—Oblivious to the 90-plus-degree heat, a furry-capped fan gets an eyeful while making the scene at the Texas International Pop Festival in Lewisville, Tex., Sunday.

Tex. Rock Festival

By JEFF MILLER

The Press-Chicago Daily News

Lewisville, Tex.—Texas' contribution to the Labor Day weekend rash of rock festivals was the Texas International Pop Festival, which finished a three-day run here yesterday at this town of 10,000 about 20 miles north of Dallas.

Interpop Superfest, Inc., and Showco, Inc., producers of the show, estimated attendance at almost 200,000. Jants Joplin, Johnny Winter, Led Zeppelin, Canned Heat and the Chicago Transit Authority were the headliners of the festival. But like the recent Woodstock festival, the biggest show happened offstage.

MANY of the festival-goers spent the weekend at the garza-little Elm Reservoir campground, maintained by the U. S. Corps of Engineers about five miles north of the festival site at Texas International Speedway.

Early arrivals, having read the stories in the national press on Woodstock, wasted no time going swimming in the nude and breaking out the drugs. By Sunday afternoon, one could very well, as it was said about Woodstock, "get stoned just sitting there."

Police were lenient on drug usage at the campground and the festival site, even though

usage of marijuana and hard-drugs was open. Lewisville city police, augmented to 100 by reserves and off-duty Dallas officers, confined most of their activity to handling traffic, which grew heavy but unmanageable. Festival promoters had advertised parking places for 40,000 cars on the speedway grounds.

POLICING of the festival site and the campground was provided by the festival's own hippie security force, called the "family." Girls in bikinis with red cross armbands took youths suffering bad drug trips to the "trip tent" maintained by the Hog Farm, a New Mexico hippie commune which performed a similar function at Woodstock.

The Hog Farm also ran the free kitchen at the campground, where those who couldn't raise the \$6 for a festival ticket could get a meal. The festival site at the speedway was a goodly one, with the bandstand positioned at the festival.

Page 36—MELODY MAKER, February 7, 1970

NEWS EXTRA

*
LED ZEPPELIN vocalist Robert Plant was hurt in a road crash on Saturday, returning from Mothers Club, Birmingham, where he had been to see Spirit.

A mini van and his Jaguar collided and both cars were written off. Plant was taken to Kidderminster Hospital with a badly cut face and smashed teeth, but he discharged himself on Monday, and is spending this week convalescing at home. He hopes to be fit for Zeppelin's concert at the Usher Hall, Edinburgh on Saturday.

*

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
PLAINTIFF'S EXHIBIT 321
DATE _____ IDEN.
DATE _____ EVID.
BY _____
AO-385 Deputy Clerk

EXHIBIT	<u>321</u>
WIT:	<u>Ferguson</u>
DATE:	<u>1-13-16</u>
DAYNA HESTER, CSR 9970	

D000146

321-00001



CASE NO. 15-cv-3462-RGK-AGR
 Michael Skidmore, Trustee for the
 Randy Craig Wolfe Trust
VS. Led Zeppelin *et al.*
PLAINTIFF'S EXHIBIT 373
DATE _____ **IDEN.**
DATE _____ **EVID.**
BY _____
 Deputy Clerk
 AQ-886

Stereo



SPIRIT

MARK ANDES—BASS & VOCALS
 CASSIDY—DRUMS & PERCUSSION
 RANDY CALIFORNIA—GUITARS
 JOHN LOCKE—KEYBOARD
 JAY FERGUSON—VOCAL & PERCUSSION

SIDE 1

FRESH-GARBAGE/Ferguson
 UNCLE JACK/Ferguson
 MECHANICAL WORLD/Andes & Ferguson
 TAURUS/California
 GIRL IN YOUR EYE/Ferguson
 STRAIGHT ARROW/Ferguson

SIDE 2

TOPANGA WINDOWS/Ferguson
 GRAMOPHONE MAN/Ferguson, Locke,
 California, Andes & Cassidy
 WATER WOMAN/Ferguson
 THE GREAT CANYON FIRE
 IN GENERAL/Ferguson
 ELIJAH/Locke

Producer: Lou Adler
 Strings & Horns Arranged By Marty Paich
 Engineers: Eirik Wangberg, Armin Steiner
 & Mike Leitz
 Album Design: Corporate Head
 Art Director: Tom Wilkes
 Cover Photo: Guy Wehster
 Back Cover Photo: Jay Thompson
 Assisted By Terry Clements/Marshall Blonstein/Doug Wallack

EXHIBIT
 373

L. Mueller
 1-22-16

CBS is a Trademark of the Columbia Broadcasting System,
 Inc., U.S.A.

Printed and made by Ernest J. Day & Co. Ltd., London, W.11. Patent Pending

500-1



Chromatic line

Dido's Lament (six chromatic pitches)

A G# G F# F  → A

Taurus (five chromatic pitches)

A G# G F# F D A

Stairway (five chromatic pitches)

A G# G F# F G A

Both Taurus and Stairway use a minor chromatic descending bass line through first 5 pitches and return to the tonic (A minor) without passing through E, which is the the typical cadence.

"Tonic" is the musicological term for the central tone or pitch of the *key*.

Both Taurus and Stairway are in the key of A minor, so the "tonic" is A.

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
PLAINTIFF'S EXHIBIT 100 500
DATE _____ **IDEN.**
DATE _____ **EVID.**
BY _____
 Deputy Clerk
 AO-388

502-1

Harmony ("chords")

Taurus	Amin	Amin/G# (G# ⁺)	Amin/G (C/G)	D ⁷ /F#	F5	D5 A5
Stairway	Amin	Amin/G# (G# ⁺)	Amin/G (C/G)	D/F#	Fmaj7	G A

Bass line and chords have durations of two beats for each of the first four pitches (A, G#, G, F#) and harmonies and four beats for the fifth (F) before returning (cadencing) to A minor in the the fourth measure.

The chords, as can be seen above, are almost identical.

Ferrara Harmony Comparison
Report 2/10/16 Attachment B p. 3

	<u>1st measure</u>		<u>2nd measure</u>	
"Taurus" D.C.:	Am	G#+	C/G	F#e7
"Stairway":	Am	G#+	C/G	D/F#
	<u>3rd measure</u>		<u>4th measure</u>	
"Taurus" D.C.:	(F in bass but no chord)		(D in bass, no chord) A5	
"Stairway":	Fmaj7		G/B Am	

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 503

DATE _____ IDEN.

DATE _____ EVID.

BY _____

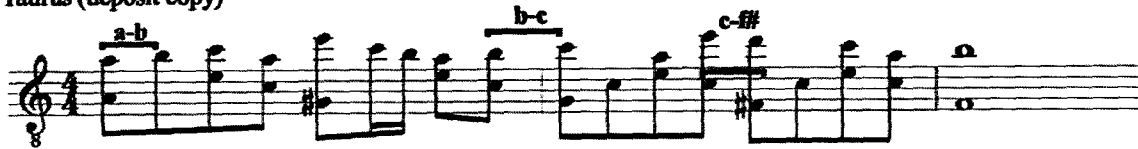
Deputy Clerk

AO-886

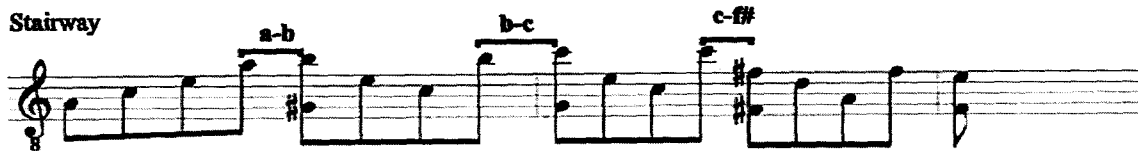
503-0001

Example 6 Ferrara's "most creative and memorable" part of "Stairway" melody also found in "Taurus"

Taurus (deposit copy)



Stairway



CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin *et al.*

PLAINTIFF'S EXHIBIT 506

DATE _____ IDEN.

DATE _____ EVID.

BY _____

AO-308

Deputy Clerk

506-0001

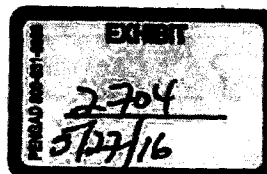
TAURUS

by RANDY EU 35222

CALIFORNIA

Handwritten musical score for "TAURUS" by Randy EU 35222, California. The score is written on five systems of two staves each. The first system includes circled notes with handwritten labels "a-b", "b-c", and "C-5-sharp". The second system has a wavy line above the first staff. The third system continues the melody. The fourth system has a key signature change to one sharp (F#). The fifth system includes a "Da Capo" instruction and a "CODA" section. The score ends with a double bar line and a small "END" label.













HOLLENBECK MUSIC CO
(C) 1967



D040443

508-0001

Arpeggios (broken chords) and melodies in Stairway and Taurus

MEASURE 1								MEASURE 2								
BEAT	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4	+
TAURUS			C	A	E	C/B	A				A	E	D		C	A
	A		E	C	G#		E	C	G	C	E			C	E	C
STAIR- WAY		C	E			E	C			E	C			D	A	F#
	A				G#				G				F#			

Arpeggios or chord tones are highlighted in yellow

Melodic two-note sets or pairs from Stairway that are also present in Taurus highlighted in

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 509

DATE _____ IDENT.

DATE _____ EVID.

BY _____

Deputy Clerk

AO-888

Pitch inventory 1st measure

"Taurus" 14 pitches total

pitch occurrences¹ %

A	3	21.5
B	4	28.5
C	3	21.5
E	3	21.5
G#	1	7

"Stairway" 9 pitches total

pitch occurrences %

A	2	22
B	2	22
C	2	22
E	2	22
G#	1	11

Pitch inventory 2nd measure

"Taurus" 14 pitches total

pitch occurrences² %

C	6	43
E	3	21.5
A	2	14
D	1	7
G	1	7
F#	1	7

STH 9 pitches total

pitch occurrences %³

C	3	33
E	1	11
A	1	11
D	1	11
G	1	11
F#	2	22

¹ Two A's are played simultaneously on the first beat of "Taurus"

² Two F#'s are played simultaneously on the third beat of the second measure of "Stairway."

³ Because of rounding to nearest half percent, percentages may not total exactly 100.



British musician Carmassi and other members of the rock group after their performance in Milton Keynes, England, circa 1980s (L-R)

January 01, 1980 |

535-0001

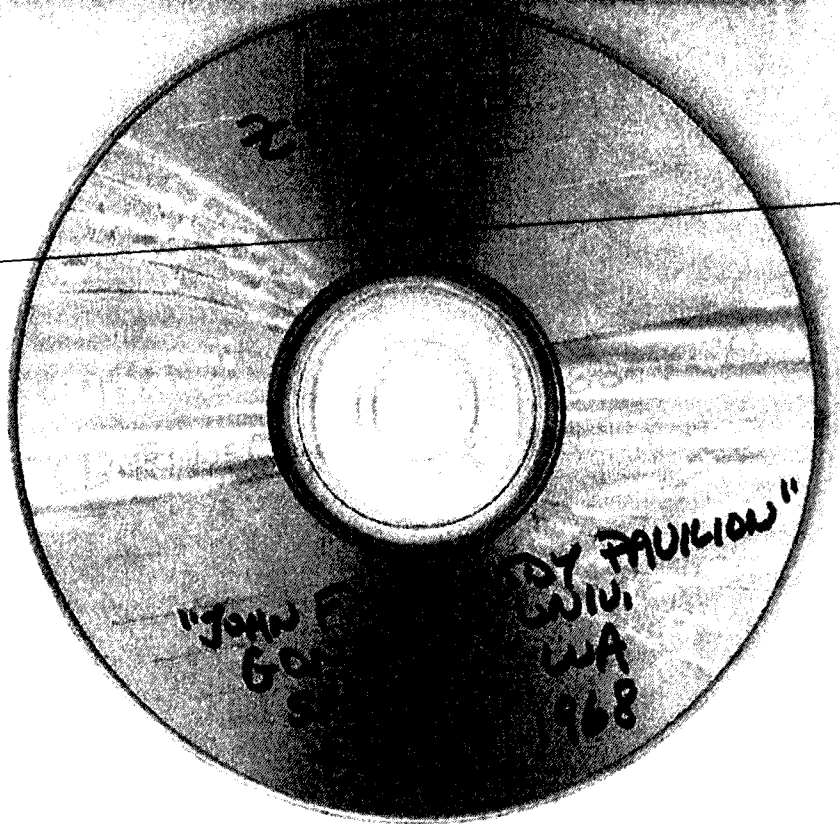
Artist: Led Zeppelin

Date: 1968-12-30

Venue: Gonzaga University, Kennedy Pavillion

Location: Spokane, Washington U.S.A.

- 01. The Train Kept A Rollin'**
- 02. I Can't Quit You**
- 03. As Long As I Have You w/ Fresh Garbage**
- 04. Dazed and Confused**
- 05. White Summer**
- 06. How Many More Times**
- 07. Pat's Delight**



544V

HANSON PERFORMING STAIRWAY

525V

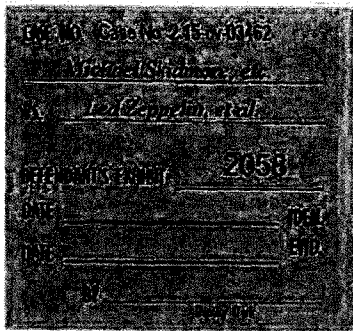
HANSON PERFORMING TAURUS DEPOSIT COPY

527V

TAURUS DEPOSIT COPY BASS CLEF

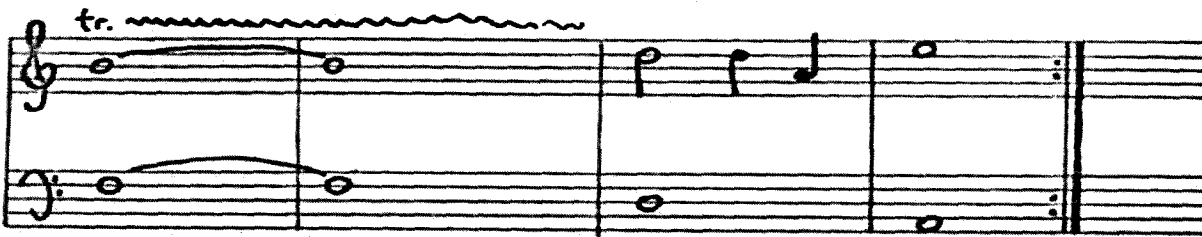
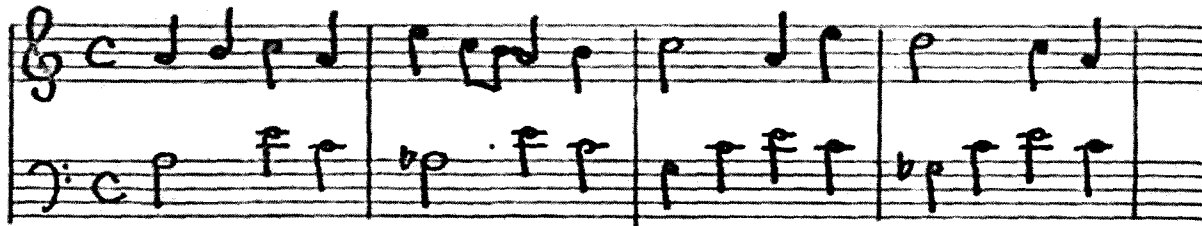
527X

**COMPARISON - TAURUS BASS CLEF PLAYED
WITH STH BY HANSON**



TAURUS

by RANDY EU 35222
CALIFORNIA



HOLLENBECK MUSIC CO
(C) 1967

D040443

TAURUS



HOLLENBECK MUSIC CO
(c) 1967

DEC 22 1967

1967

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 2704

DATE _____ IDEN.

DATE _____ EVID.

BY _____

AO-388

Deputy Clerk



D040443

2704-0001

Case 2:15-cv-03462-RGK-AGR Document 97-6 Filed 02/25/16 Page 19 of 209 Page ID
#1108

3. The four-measure chord progression in "Taurus" (identified in Musical Example 1 by chord symbols placed above the measure times in Section A1 and iterated one time in Section A2. progression in "Stairway" is also identified by chord symbols in Musical Example 1, and is iterated two times in Verse 1, and one time in the Interlude. Starting four-measure chord progression in "Stairway", the additional notes that alter the harmony as compared with the first it acoustic guitar alone through measure 3.

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
2705
PLAINTIFF'S EXHIBIT
DATE _____ IDEN.
DATE _____ EVID.
BY _____
Deputy Clerk

MUSICAL EXAMPLE 1

Four-measure chord progressions

Top two lines = Section A in "Taurus" with note values halved

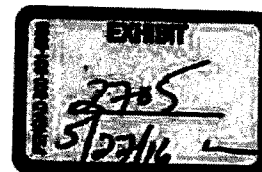
Lower two lines = Measures 1-4 in "Stairway"

Handwritten notes: "Taurus" Deposit Copy, STH

4. The four-measure chord progressions in "Taurus" and "Stairway" are charted immediately below.² Notably, the chord progression in the second half of the

² Chord symbols without a slash ("/") after a letter are in "root" position in which the name of the chord is the lowest note. (The lowest note of a chord is sometimes termed the "bass" note although this does not have to actually be played on a bass.) Chords symbols with a slash ("/") are not in "root" position. Instead, the lowest note is the note

EXHIBIT 1
23



2

2705-0001

STAIRWAY TO HEAVEN

Words and Music by
JIMMY PAGE
ROBERT PLANT

Eu 301137

JAN 20 1972

There's a la - dy who's sure--- all that glit-ters is gold--- and she's
buy - ing a STAIR- WAY TO HEAV - EN --- And when she
gets there she knows--- if the stores are all closed--- with a
word she can get what she came for ---
Ooh --- ooh --- and she's
buy - ing a STAIR - WAY TO HEAV - EN. --- There's a
sign on the wall--- but she wants to be sure--- 'cause you
know some-times words have two mean - ings --- In a
tree by the brook--- there's a song - bird who sings--- some-times
all of our thoughts are mis - giv - en. ---



Copyright ©1972 by SUPERHYPE MUSIC, INC., 1841 Broadway, New York, N.Y. 10023
International Copyright Secured Printed in U.S.A. All Rights Reserved

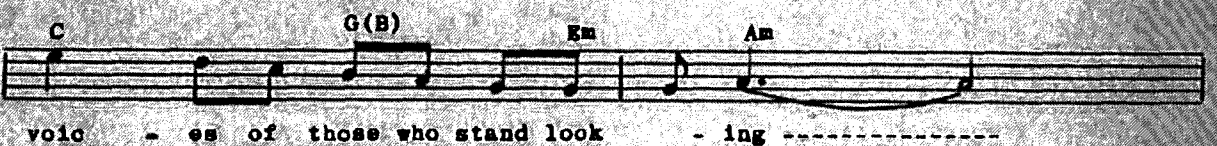
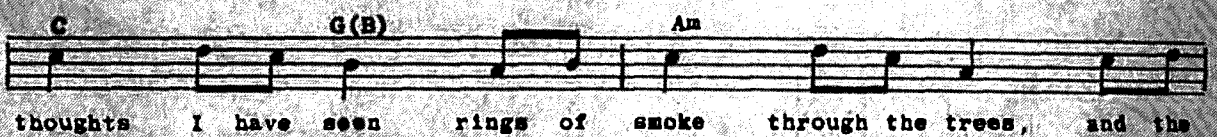
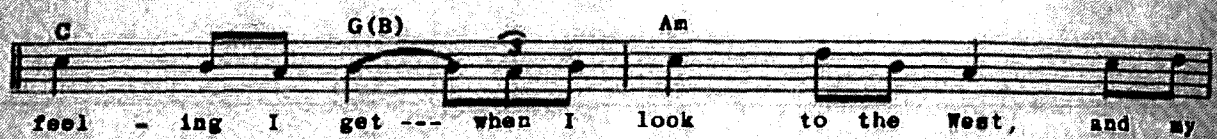
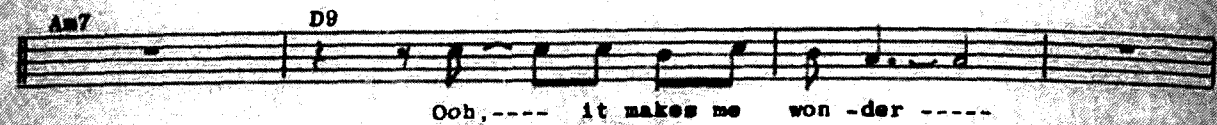
D000562

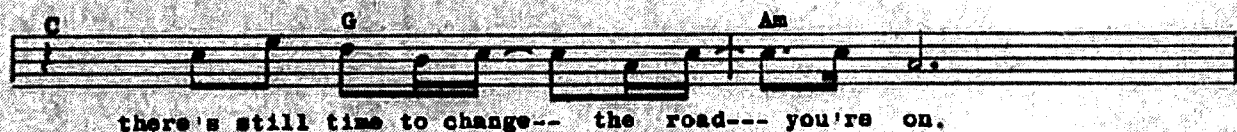
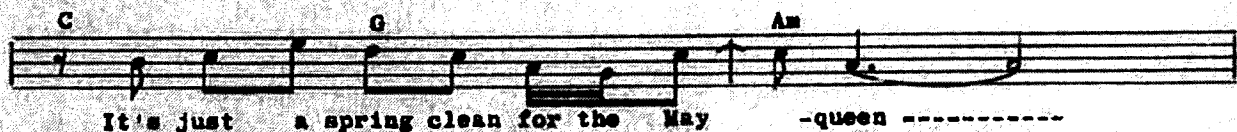
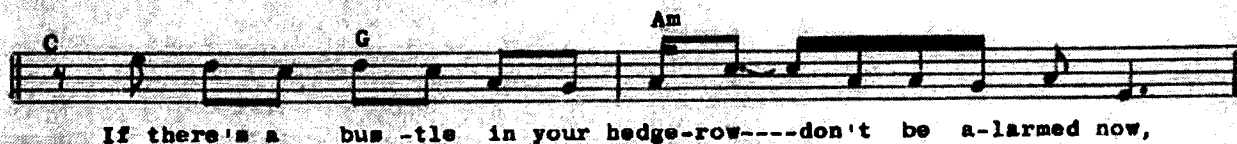
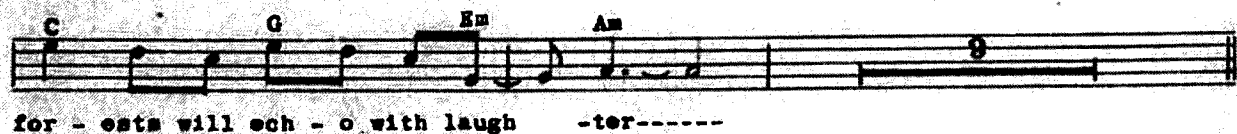
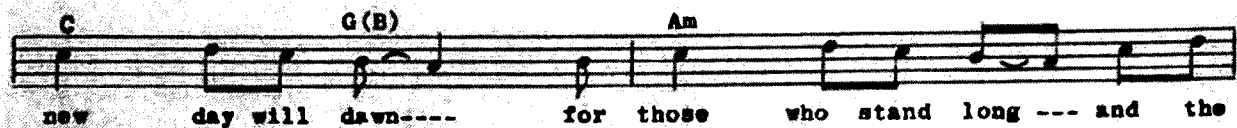
2708-0001

EXHIBIT

2708
1/12/75

PD 540 000-531-4889





your stair-way lies on the whis - per - ing wind-----

And as we wind--- on down the road -----

Our sha - dow tall - er than--- our soul -----

There walks a la - dy we all know -----

Who shines white light and wants to show -----

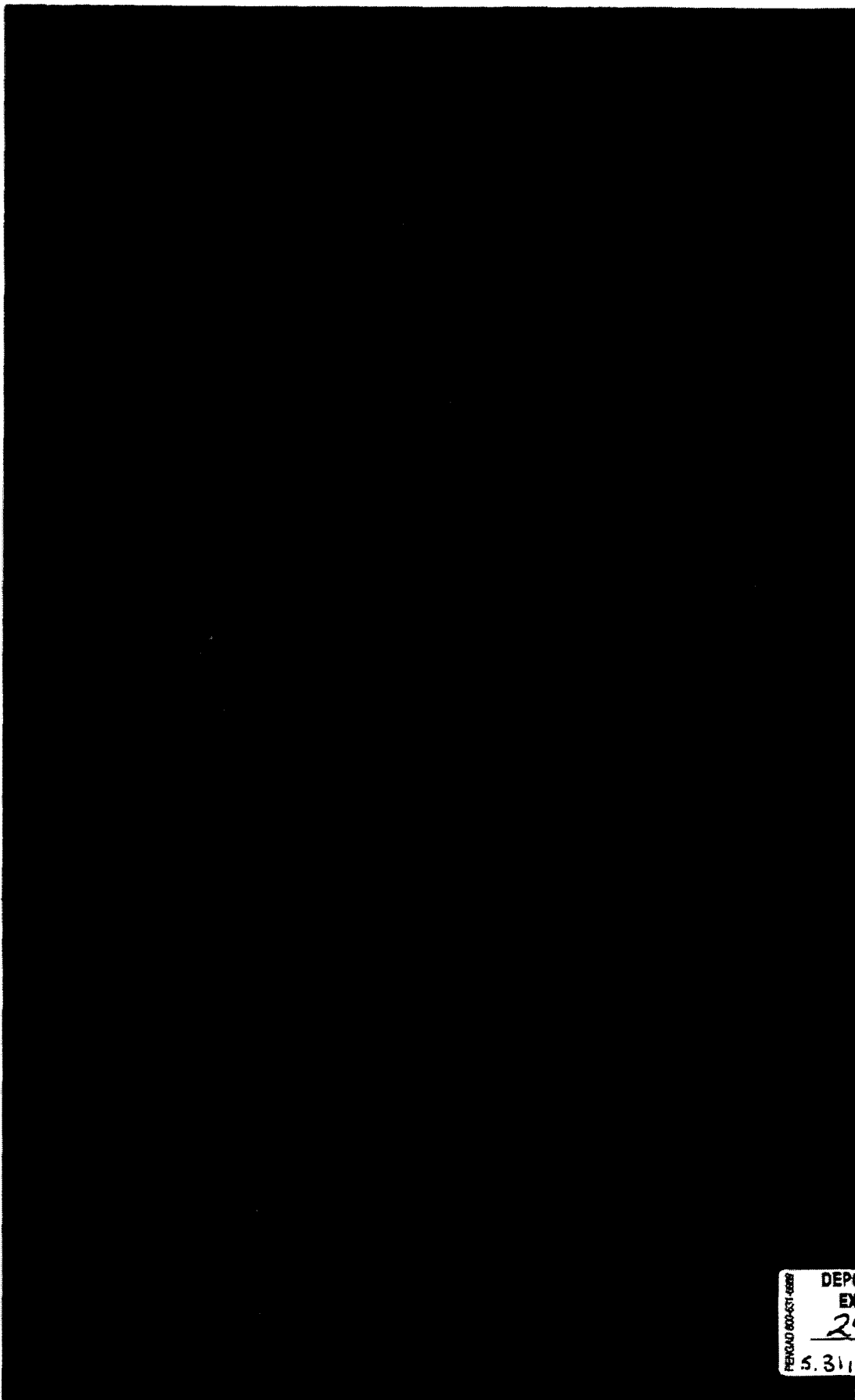
How ev - 'ry-thing still turns to gold -----

And if you lis - ten ver - y hard -----

The tune will come to you at last

When all are one and one is all -----

To be a rock and not to roll, -----



DEPOSITION
EXHIBIT
2951
5.31.16 AW

2951-0001



RICHMOND, VA.
NEWS-LEADER
— D. 125,938 —
RICHMOND METROPOLITAN AREA

JUN 7 1969

Blending of Talent

Led Zeppelin: Split-Group Product

By MIKE GORMLEY

NEW YORK — In this super star, super group era, in this world of rock where tensions and temperaments run high (as one can get them), the mergings of various and famed artists, musicians and composers are now as frequent as their splits. Led Zeppelin, born last year, is a case in point.

The group was a blending of talent with the highest ratings in pop. Jimmy Page has been a Yardbird, a studio back-up man for the likes of Mick Jagger and Keith Richards, the Kinks, Donovan and others. He had had experience in production, doing an lp with Eric Clapton before Cream. That was "Witch Doctor" and "Telephone Blues," two of the finest tracks ever recorded in England.

John Paul Jones had been an arranger with Jet Harris and Tony Meehan, also for Donovan's "Mellow Yellow," "Sunshine Superman," and "Hurdy Gurdy Man," the Stones' "She's a Rainbow," and two tracks on "Their Satanic Majesties' Request."

John Bonham had drummed for Tim Rose on "Hey Joe," some of the greatest drumming ever.

Lead vocalist Robert Plant is one of the strongest singers around. Led Zeppelin's publicity claims, "His voice is so powerful that when the speakers broke down in Sweden, you could still hear his voice in the back of the auditorium over the entire group." It can be believed.

BASICALLY HARD ROCK

Led Zeppelin had a lot going for them. It paid off very quickly. The group is currently one of the hottest bands on the circuits.

"We are basically a hard rock group," said Jimmy Page, lead guitarist. "Rock is refreshing and exciting. I've always been a rock musician. I can't really play anything else. When rock is on you can't pull away from it."

"We'd only been together three weeks when we recorded the album," Page went on. Led Zeppelin's first lp is full of that hard-driving sound that's wowing concert audiences.

"Actually, our stage show consists of about 50 per cent of the tunes on the album," said Page. "We are in the middle of recording a new one which will be different, but still basically rock. We are doing the same thing with this album: going into the studio and jamming until we come up with what we like. We have three or four tracks done now."

'KIND OF FUNNY'

Page reflected on Zeppelin's success. "It's kind of funny. On

our first tour around, we played second fiddle to other groups. Last time we were the second group and Spirit was the third. Now we've each gone up one notch." On the current tour, Spirit has second billing.

Page admitted to liking American audiences better than British. "North American audiences are much more appreciative of what you are trying to do. Clubs are better to play because it is easier to get across to your audiences, but if you can make a concert work, then, of course, you get to more people at one time."

Page feels British audiences are becoming more aware. "There are a few certain places in England where you'd find people who realize what is going on musically. But the clubs are small so there aren't that many people really aware."

MANY 'EX' PLAYERS

I asked him about the Yardbirds' break-up, one of the first major rock splits, perhaps a trend-setter. Eric Clapton fell away, followed by Jeff Beck, Page remaining for a while, then the whole band ended. "I didn't really want the break-up," Page recalled. "But the others just didn't want to continue recording or anything under the name of the Yardbirds."

The rock scene is now peppered with ex-Yardbirds, ex-Cream, ex-Buffalo Springfield and ex-almost-every-other-group-on-the-charts. They seem almost propelled in their willingness to form new associations and the comings and goings of rock groups and their personnel is often dizzying. Some feel that many artists are getting sick of the whole scene and don't care what they do. Some predict that, like jazz of another era, people will get bored and turn to other forms of music.

Page doesn't think that will happen.

"You see, people couldn't really relate to jazz. It was nice to listen to or sometimes dance to, but after a while, everything had been heard. People can relate to rock mainly because of the words. Jazz didn't really have words. People can listen to what is being said now."

Led Zeppelin is easy to relate to. Though inventive musically, the band sticks to basic, blusey

rock with understandable, universalistic lyrics. What keeps all the elements together is Led Zeppelin's power, a force of control over all their music.

This is the excitement in rock Page was talking about, and it's a big part of Led Zeppelin's sound.

Copyright 1969, PSS Inc.



SPLIT PRODUCT BAND LED ZEPPELIN SCORES

Pop Scene Photo

100165A

100165A

ZIGZAG INTERVIEW ABOUT BRON-YR-AUR

100164A

100164A

BBC ARMS OF ATLAS INTERVIEW WITH
PAGE, PLANT, AND JONES

SUMMARY JUDGMENT
AUDIO EXHIBITS 6-47

Summary Judgment Audio Exhibits 6 – 47

Please see DVD Enclosed in Binder Pocket and Submitted to Court

SUMMARY JUDGMENT - AUDIO EXHIBITS

Audio Exhibit 6:

Live performance of Led Zeppelin playing Fresh Garbage 1-10-1969

AUDIO EXHIBITS - COMPARISON AUDIO

Audio Exhibit 7:

Stairway to Heaven (0 seconds – 25 seconds)

Audio Exhibit 8:

Taurus (45 seconds – 1 minute, 13 seconds)

Audio Exhibit 9:

8 measures of Stairway from note 1 of the acoustic guitar, repeated multiple times

Audio Exhibit 10:

8 Measures of Taurus from note 1 of the acoustic guitar, repeated multiple times

Audio Exhibit 11:

8 measures of Stairway and Taurus played together from note 1 of the acoustic guitar, repeated multiple times

AUDIO EXHIBITS - RE-RECORDING OF STAIRWAY TO HEAVEN

Audio Exhibit 12: Acoustic Guitar

Audio Exhibit 13: Bass

Audio Exhibit 14: Drums

Audio Exhibit 15: Electric 12 Strings

Audio Exhibit 16: Electric Piano

Audio Exhibit 17: End Guitar

Audio Exhibit 18: Les Pauls

Audio Exhibit 19: Recorders

Audio Exhibit 20: Slide

Audio Exhibit 21: Solo

AUDIO EXHIBITS - RE-RECORDING OF TAURUS

Audio Exhibit 22: Acoustic Guitar

Audio Exhibit 23: Cello 1

Audio Exhibit 24: Cello 2

Audio Exhibit 25: Cymbal

Audio Exhibit 26: Flute

Audio Exhibit 27: Harpsichord

Audio Exhibit 28: String Bass

Audio Exhibit 29: Viola

Audio Exhibit 30: Violins

Summary Judgment Audio Exhibits 6 – 47

Please see DVD Enclosed in Binder Pocket and Submitted to Court

AUDIO EXHIBITS – ALEXANDER STEWART

Audio Exhibit 31: (Previously: Audio Exhibit A)
“Stairway to Heaven” (album)

Audio Exhibit 32: (Previously: Audio Exhibit B)
“Taurus” (album)

Audio Exhibit 33: (Previously: Audio Exhibit E)
Taurus Live at Ash Grove (7/10/1967)

Audio Exhibit 34: (Previously: Audio Exhibit C)
Taurus Live at Ash Grove (7/31/1967)

Audio Exhibit 35: (Previously: Audio Exhibit D)
Taurus Live at Ash Grove (8/8/1967)

Audio Exhibit 36: (Previously: Audio Exhibit H)
Taurus Demo Recording (8/1967)

Audio Exhibit 37: (Previously: Audio Exhibit F)
Taurus Live at Kaleidoscope (4/5/1968)

Audio Exhibit 38: (Previously: Audio Exhibit G)
Taurus Live at The Time Coast

Audio Exhibit 39: (Previously: Audio Exhibit H)
Taurus Live at Acoustic (1996)

Audio Exhibit 40: (Previously: Audio Exhibit J)
Combination – Acoustic Taurus Synced to STH SR – Part A, played over Master SR of STH

Audio Exhibit 41: (Previously: Audio Exhibit K)
Acoustic Taurus Synced to Master SR of STH – Part A

Audio Exhibit 42: (Previously: Audio Exhibit L)
Stairway Acoustic – Part A:

Audio Exhibit 43: (Previously: Audio Exhibit M)
Taurus Acoustic – Part A:

Audio Exhibit 44: (Previously: Audio Exhibit N)
Combination – Acoustic Taurus Synced to Master SR of STH (Part A), played over Acoustic Stairway (Part A)

AUDIO EXHIBITS – REBUTTAL OF MATHES

Audio Exhibit 45: Mathes Audio Exhibit Tempo Matched - Stairway

Audio Exhibit 46: Mathes Audio Exhibit Tempo Matched - Taurus

Audio Exhibit 47: Mathes Audio Exhibit Tempo Matched - STH & Taurus

LIST OF EXHIBITS AND WITNESSES

Case Number	CV 15-3462 RGK (JGR)					Title	SKIDMORE v. LED ZEPPELIN, et al		
Judge	R. GARY KLAUSNER								
Dates of Trial or Hearing	JUN 14 2016; 06.15.16; 06.16.16; 06.17.16; 06.21.16; 06.22.16								
Court Reporters or Tape No.	06.23.16								
Deputy Clerks	SHARON L WILLIAMS, AIEL HUERTA, PAUL CONGCO								
Attorney(s) for Plaintiff(s) / Petitioner(s)					Attorney(s) for Defendant(s) / Respondent(s)				
FRANCIS MALOFIY					PETER ANDERSON				
GLEN KULK					HELENE FREEMAN				
Plaintiff(s) or Petitioner(s)			Defendant(s) or Respondent(s)			EXHIBIT DESCRIPTION / WITNESS		Called By	
Ex. No.	Id.	Ev.	Ex. No.	Id.	Ev.				
						JANET WOLFE JUN 14 2016		P	
						JAY FERGUSON JUN 14 2016		P	
			312	6/14/16	6/14/16	SPIRIT CD			
			320	6/14/16	NO	SPIRIT POSTER			
			6A	JUN 22 2016		AUDIO FRESH GARBAGE			
306	✓	✓				POSTER FOLK ROLK FESTIVAL			
313	✓	✓				REAL BROOVY ARTICLE			
314	✓	✓				ARTICLE-ATLANTA POP FEST.			
318	✓	✓				SEATTLE POP FESTIVAL			
319	✓	✓				TEXAS POP FESTIVAL			
320	✓	✓				SPIRIT POSTER			
321	✓	✓				CRASH ARTICLE			
316	✓	✓				SEATTLE POP FESTIVAL			
						MICHAEL WARE (VIDEO)		II	
			2960	✓	✓	MOTHERS CLUB ARTISTS			
			2966	✓	✓	WEBSITE POST			
			2964	✓	✓	WARE E-MAIL			
2961	JUN 22 2016					SPIRIT POSTER			
2962						BILLBOARD CHARTS			
2963						BILLBOARD CHARTS			
						MARK ANDERSON		II	

LIST OF EXHIBITS AND WITNESS - CONTINUED

Case No. LV 16-3462

Title: SKIBMORE V.

LEB
KEPPELIN ET AL

Plaintiff(s)			Defendant(s)			Exhibit Description / Witness	Called By
Ex. #	Id.	Ev.	Ex. #	Id.	Ev.		
532V	✓	NO				TAURUS CLIP	
524V	✓	NO	JUN 22 2016			STAIRWAY TO HEAVEN CLIP	
525V	✓	✓				TAURUS DEPOSIT	
535V	✓	✓				PHOTO ANGES/PLANT	
2060	—	NO				SUPERIOR COURT ORDER	
2058	✓	✓				TAURUS DEPOSIT COPY	
352	✓	✓				SPIRIT SET LISTS	
21141	✓	✓				SPIRIT SONG LIST	
						BRUCE PATES	II
						JAMES PATRICK PAGE	II
373	✓	✓				SPIRIT ALBUM	
157	✓	✓				ZIGZAG INTERVIEW	
255A	✓	✓				SPIRIT'S FRESH BARBAGE	
100158	✓	✓				NEWSPAPER ARTICLE	
20234	✓	✓				AUDIO	
39A	✓	NO				AUDIO-TAURUS LIVE	
2708	✓	✓				STAIRWAY DEPOSIT COPY	
434243	✓	✓				FINANCIAL DOCUMENTS (03/2015)	
						Pgs 6039245; 6039247; 6039289 6039321	
100164	✓	NO	JUN 22 2016			AUDIO STAIRWAY TO HEAVEN	
						LARRY KNIGHT	II
						KEVIN HANSON	II
524V	✓	NO	JUN 22 2016			AUDIO/VIDEO	
532V	✓	NO				AUDIO/VIDEO	
527V	✓	✓				AUDIO/VIDEO	
						ALEXANDER STEWART	II
5081	✓	✓				LEAD SHEETS - PART A PG. 1	

UNITED STATES DISTRICT COURT
CENTRAL DISTRICT OF CALIFORNIA

LIST OF EXHIBITS AND WITNESS - CONTINUED

Case No. CV 16-3462-RGK (AGP) Title: SKIDMORE V. LEZZEPPELIN ET AL

Plaintiff(s)			Defendant(s)			Exhibit Description / Witness	Called By
Ex. #	Id.	Ev.	Ex. #	Id.	Ev.		
500-1	✓	NO				CHROMATIC LINE	
501-1	✓	✓				CHROMATIC LINE PRIOR ART PG.1	
503-1	✓	✓				HARMONY PG.1	
502-1	✓	✓				HARMONY PG.1	
506-1	✓	✓				NOTE PAIRINGS - PG.1	
2704	✓	✓				TAURUS DEPOSIT COPY (FERRARA)	
509-1	✓	✓				TAURUS/STAIRWAY PITCH COLLECTIONS	
511-1	✓	✓				TAURUS/STAIRWAY PITCH INVENTORY	
						MICHAEL SKIDMORE	TT
460-0001	✓	✓				STIPULATION FOR ORDER	
3031-0006	✓	✓				RENEWAL REGISTRATION	
2070	✓	✓				AGREEMENT	
461	✓	✓				TRUST	
462	✓	✓				AMENDMENT TO TRUST	
463	✓	✓				2ND AMENDMENT TO TRUST	
464	✓	✓				3RD AMENDMENT TO TRUST	
465	✓	✓				4TH AMENDMENT TO TRUST	
						MICHAEL EINHORN	TT
1XX	✓	✓				LELONA SALE REVENUES	
						LAWRENCE FERRARA	Δ
2092	✓	✓				FERRARA INITIAL REPORT	
2406	✓	✓				REVISED REPORT FERRARA	
61A	✓	✓				AUDIO OF TAURUS DEPOSIT COPY	
2704	✓	✓				AUDIO TAURUS DEPOSIT COPY	
2706	✓	✓				MUSICAL EXAMPLE (AUDIO)	
						JOHN PAUL JONES	Δ
638	✓	✓				GONZALEZ CONCERT	

LIST OF EXHIBITS AND WITNESS - CONTINUED

Case No. CV 16-03462

Title: SKIDMORE V. LE & ZEPPELIN ET AL

Plaintiff(s)			Defendant(s)			Exhibit Description / Witness	Called By
Ex. #	Id.	Ev.	Ex. #	Id.	Ev.		
						ROB MATHES	Δ
			51A	✓	✓	AUDIO TAURUS DEPOSIT COPY	
			61A	✓	✓		
			2961	✓	✓	MATHES AUDIO TO LATCH & SHAB	
			2962	✓	✓	AUDIO TAURUS DEPOSIT TO LATCH & SHAB	
			2963	✓	NO	STRUCTURE REPORT	
			2014	✓	✓	CERTIFIED REGISTRATION	
			2060	✓	NO		
						TIM GARDNER	Δ
PAGES FROM EXHIBIT 2041			439256	✓	NO	PAGES FROM FINANCIAL STMT	
			439259	✓	NO	PAGES FROM FINANCIAL STMT	
			439266	✓	NO	PAGES FROM FINANCIAL STMT	
						DAVID WOIWADY	Δ
			2412	✓	✓	PROFIT/LOSS STMT	
						BERNARD BLIETZ	Δ
						ROBERT PLANT	Δ
						JAMES PAGE	Δ
			2112	✓	NO	MAY 1969 CHICAGO FLYER	
			2964	✓	✓	TAURUS CERTIFIED REGIST.	
98	✓	✓				NEXI MUSIC EXPRESS ARTICLE	
160A	✓	✓				ZIG ZAG INTERVIEW	
310	✓	NO				SPIRIT CD MAMMOTH GARDENS	
344	✓	NO				CD IMAGE 1ST ATLANTA POP	
6040194	✓	NO	(FROM 4194)				
39A	✓	NO				RECORDING TAURUS LIVE	
32A	✓	NO				RECORDING SPIRIT ALBUM	
2XX	✓	NO				RECORDING COMPARISON VIDEO	

Case No. CV 15-3462 Title: SKIDMORE V. LEH ZEPPOLIN

G-65A (10/97)